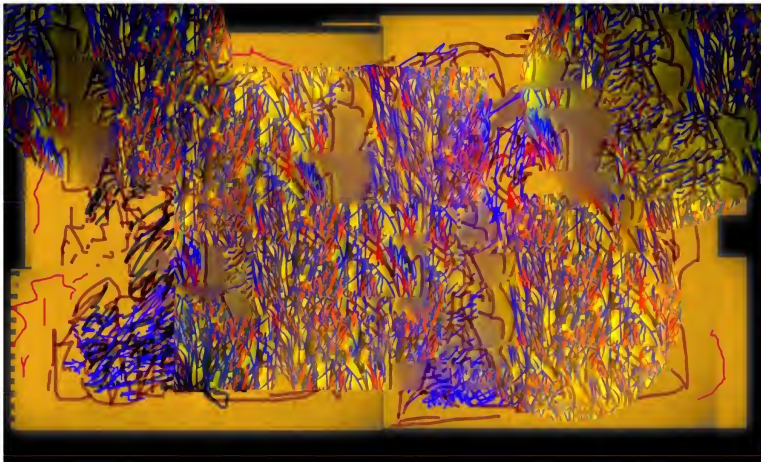


# Interspherence Pattern

Dream of the Ghost

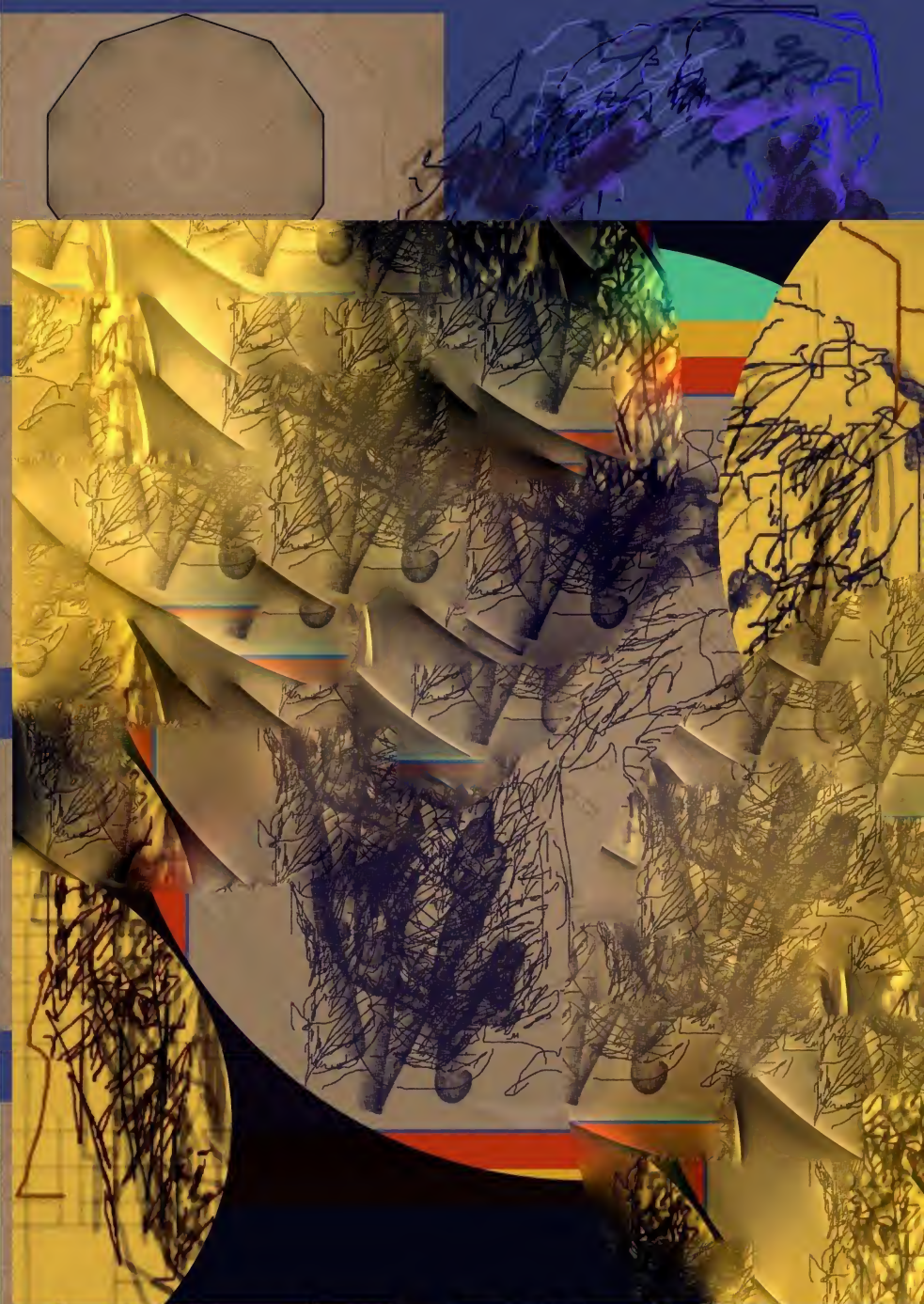
by Edwin VanGorder



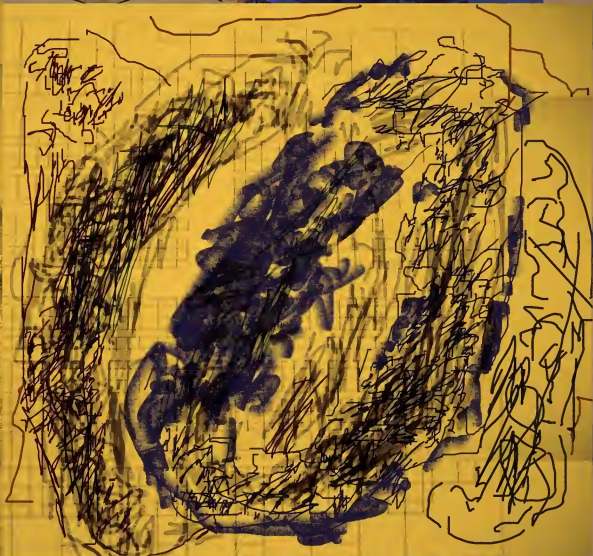
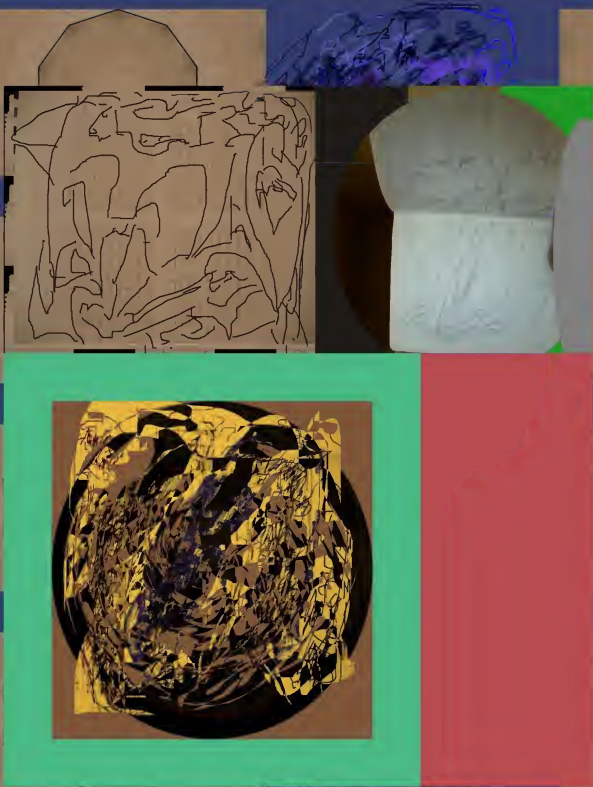


A snow crystal and an antigen are alike rather crystalline readings of structural matrix... the first is an open system, the machine as it were that makes the flake is in atmospheric conditions that in the very making alter the machine- no pattern is possible, whereas the antigen is a closed system meaning patterned- it does read something that reproduces... a laser beam there fore is the intersection of open and closed crystalline systems in which the self altering condenses, the condensation is a topographical variant of "pattern"... The subconscious, as virtuality centered conception meets these conditions on its own: closed- it edits uncomfortable information- open- its is transference or the infinite variety of creative combinations.

The idea of entropy is actually generated entirely by human consciousness, it is a kind of reading that allows us to make sense, therefore motion sensor drawing takes this conditionality to a meta level which actually is its origin. The condensation of the beam of light reorganizes the photograph as I draw and I write (Photo- graph- literally means this) towards compression, the sea origins paradigm placed motion in fluid mechanics, motion itself inverts space, and draws the vacuum, the slip stream, which later land structures regrouped to the also compression levels of materials in their valences of spatial tiering creating relative hardness, softness, and attendant qualities of like morphology and topology.

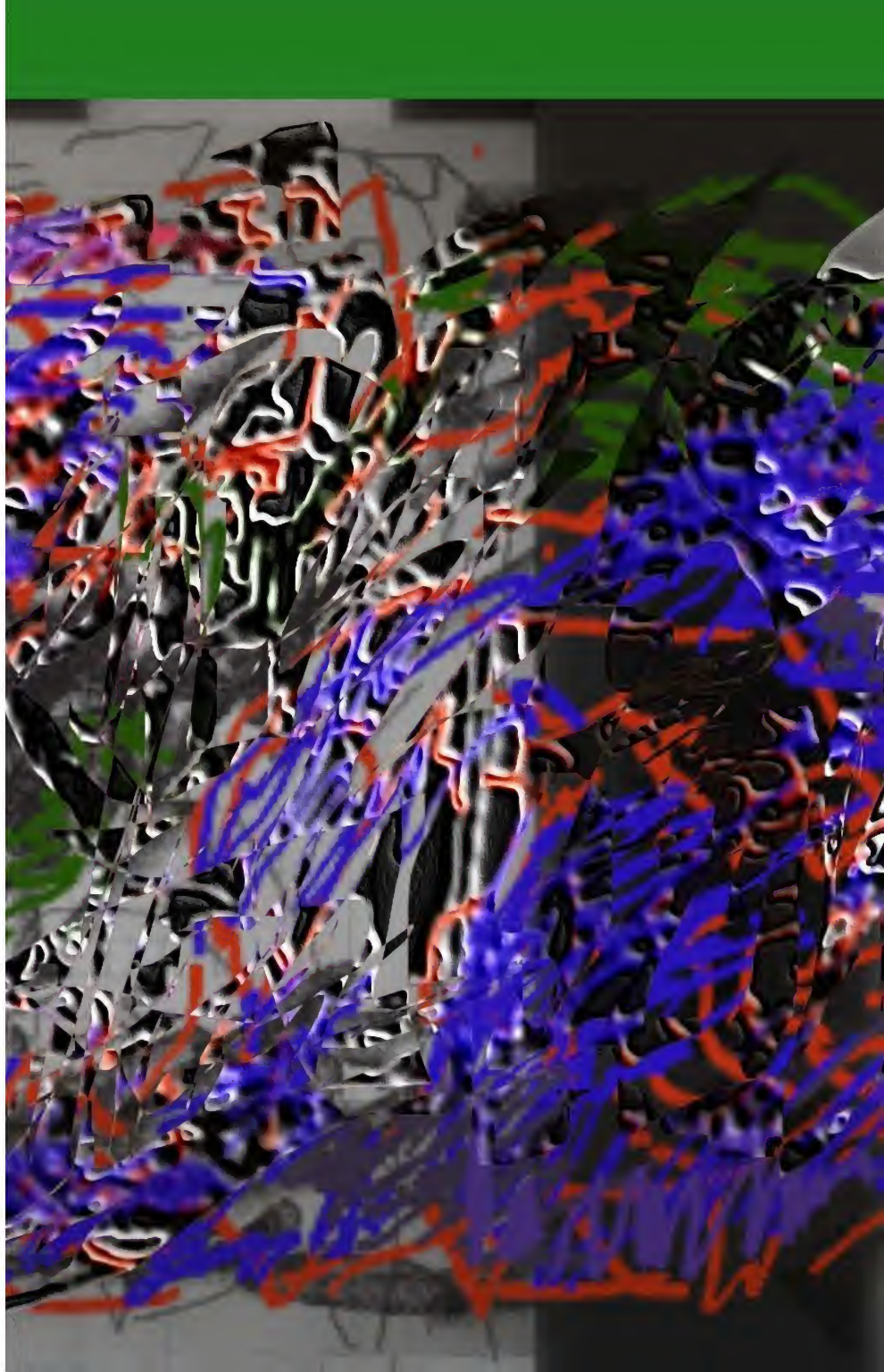






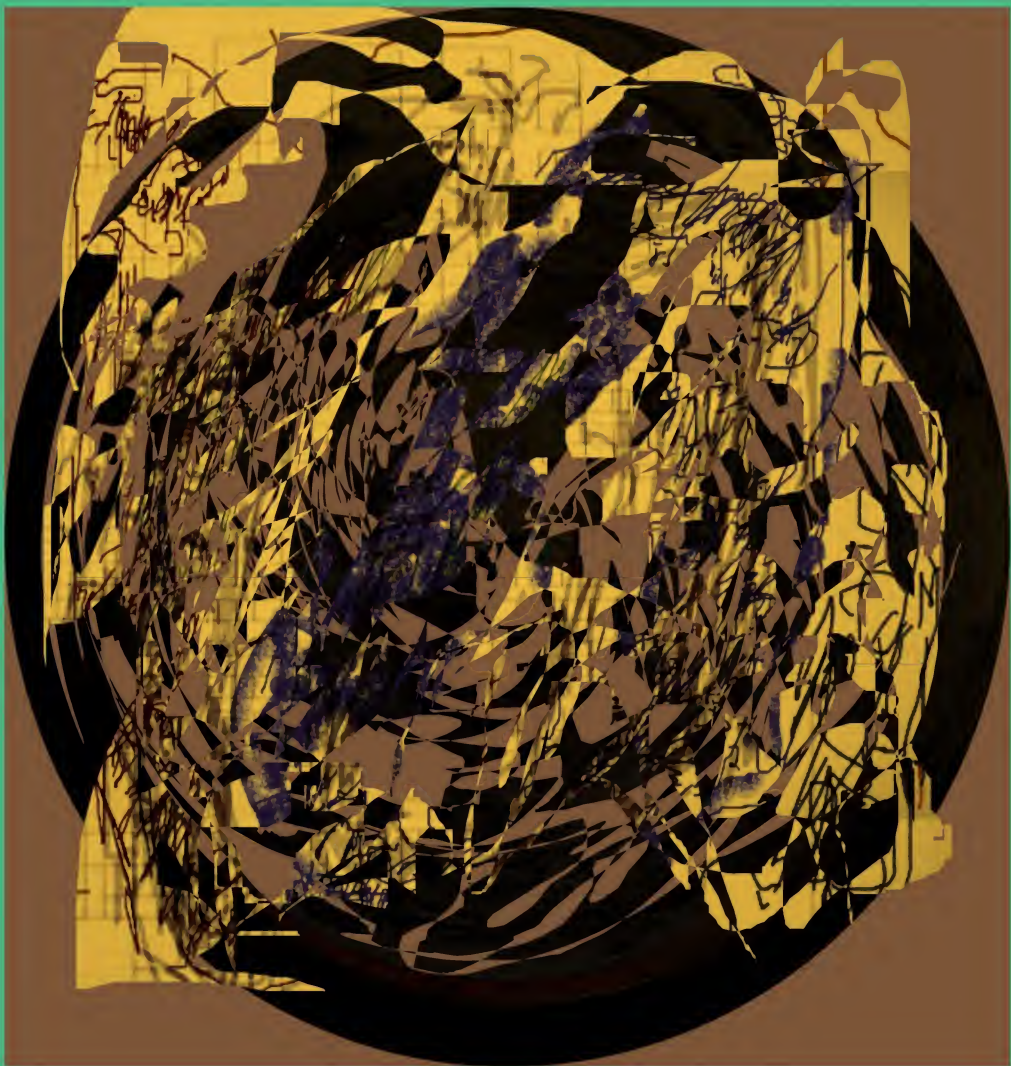


The idea here is to use the idea of an interference pattern as pertaining to shared dimension of the philosophical and software "argument", the logic of the the hologram interference pattern and rhetorical tropes as in the drawing by which here the image projects onto its own exploded image and through an infra red function to emphasis the cyber drawing interrupting photographic would be indices with the paradox of motion as the assimilating of difference of its own making.













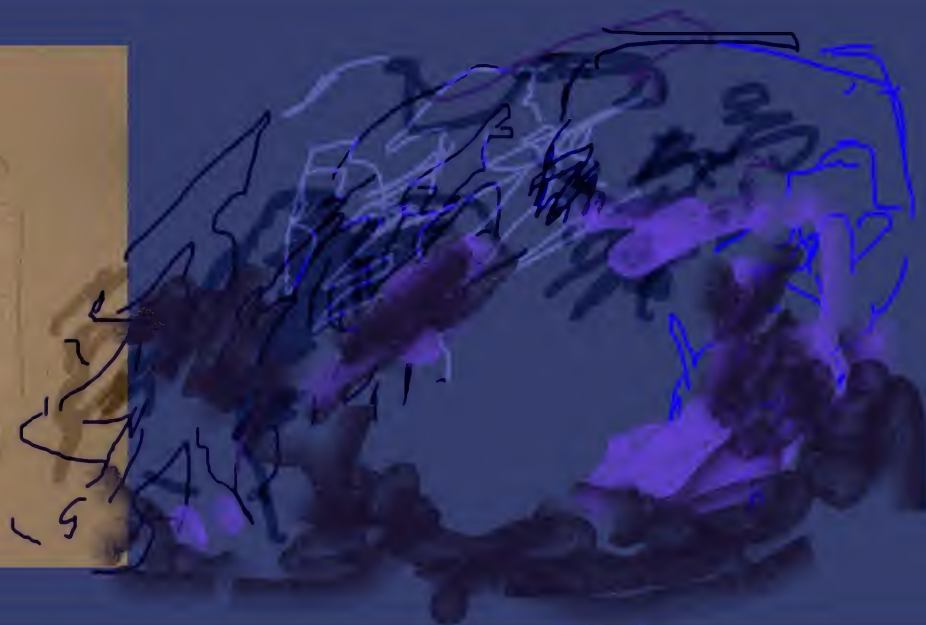










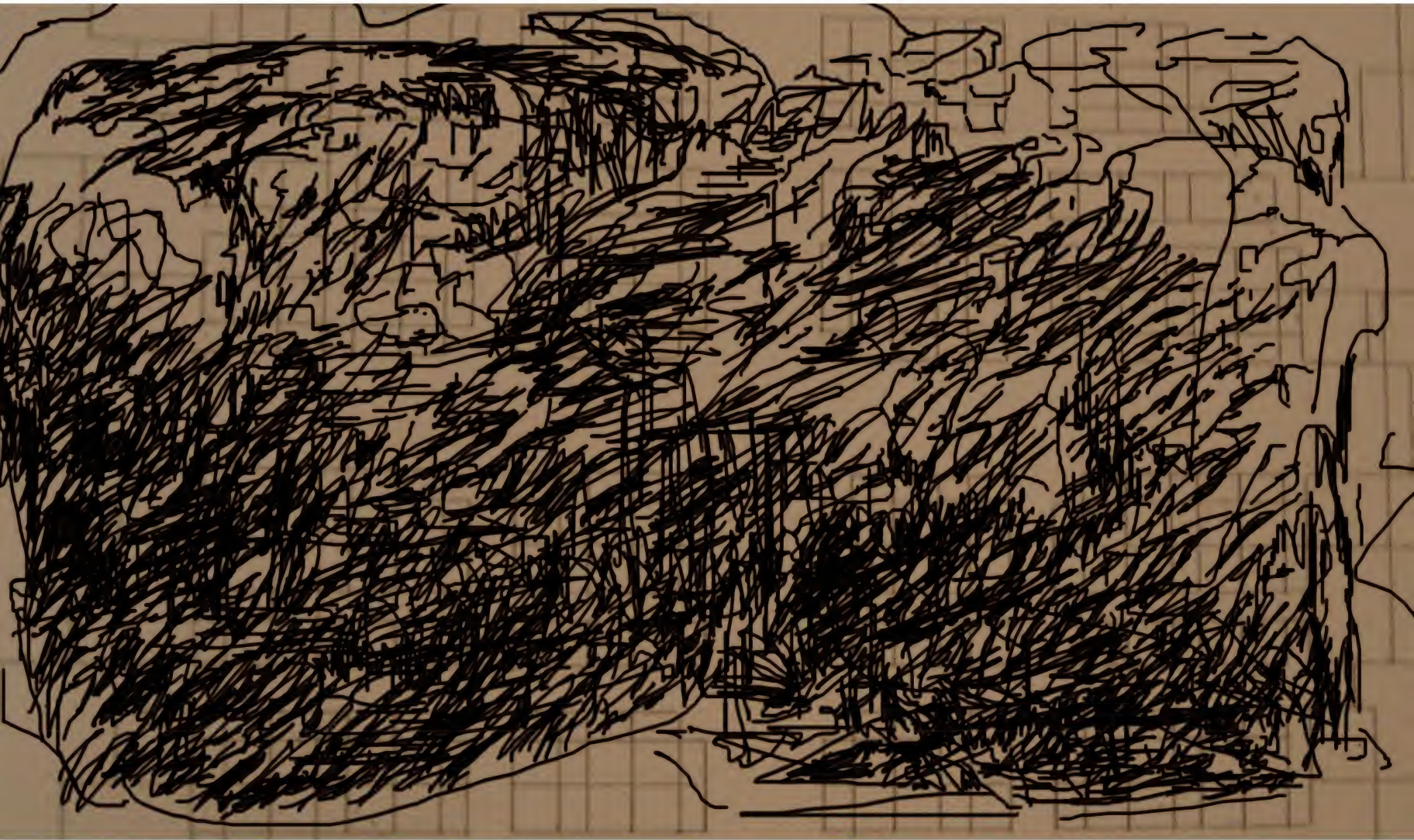








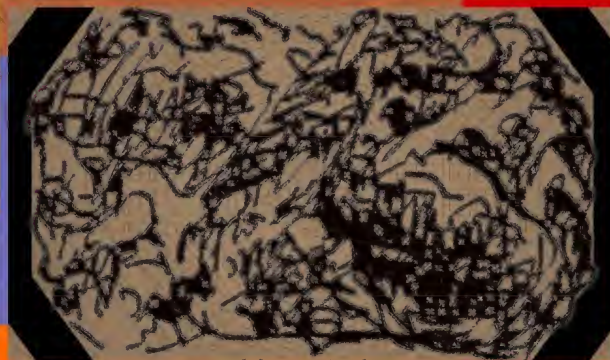
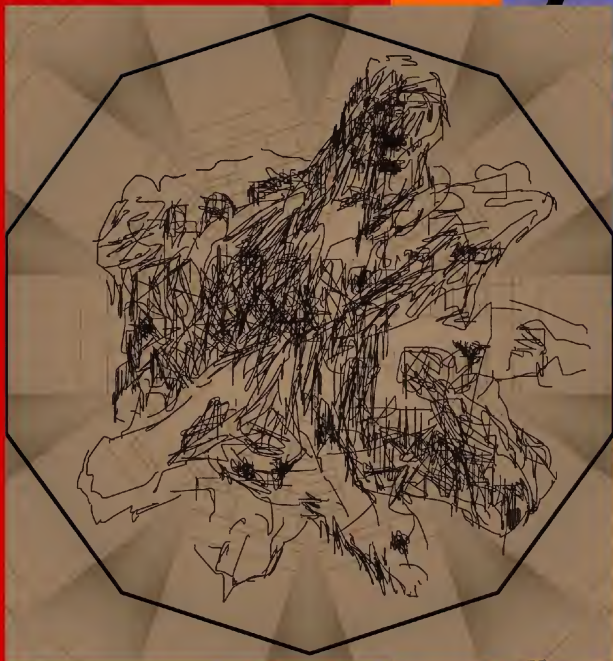














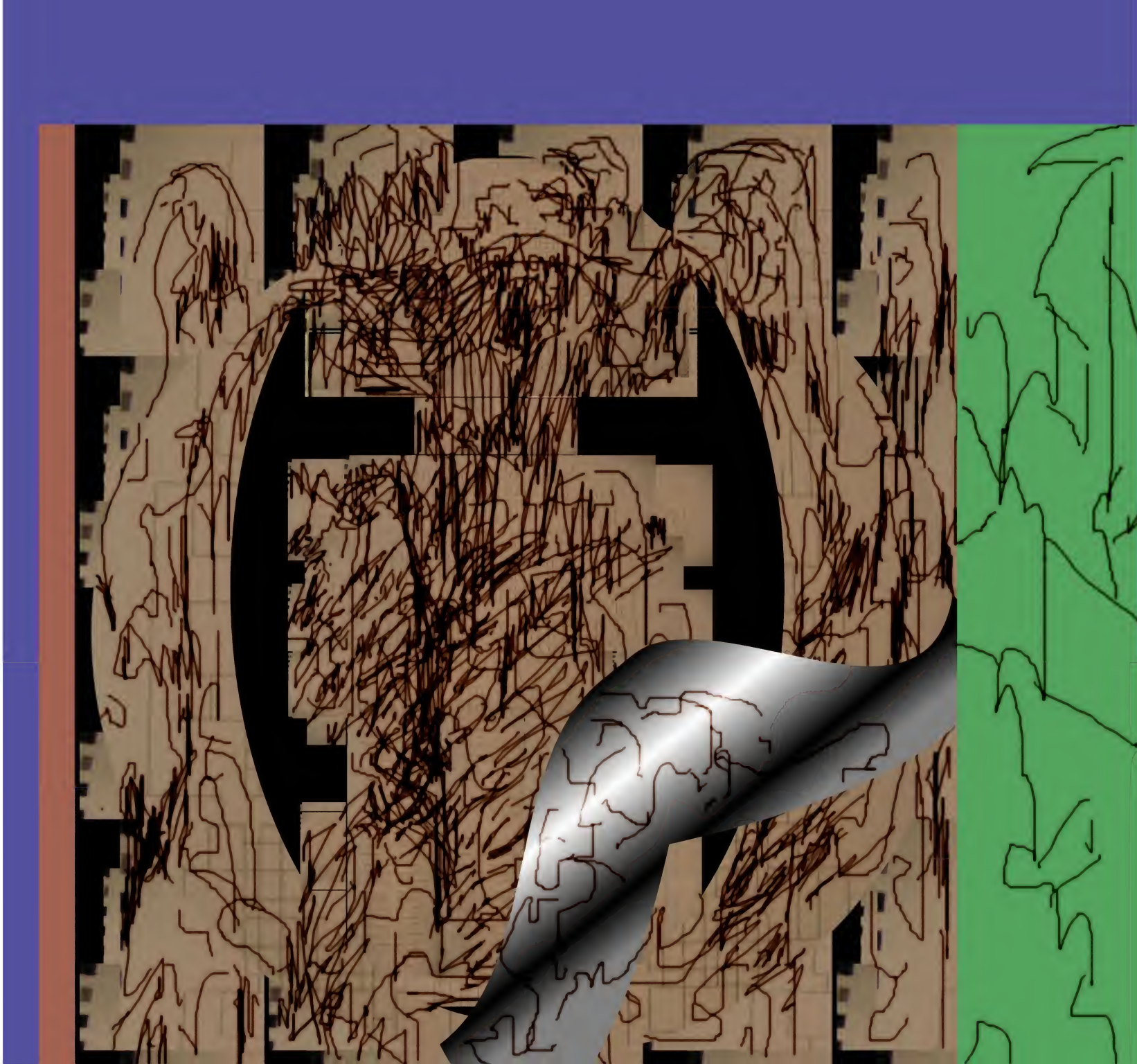




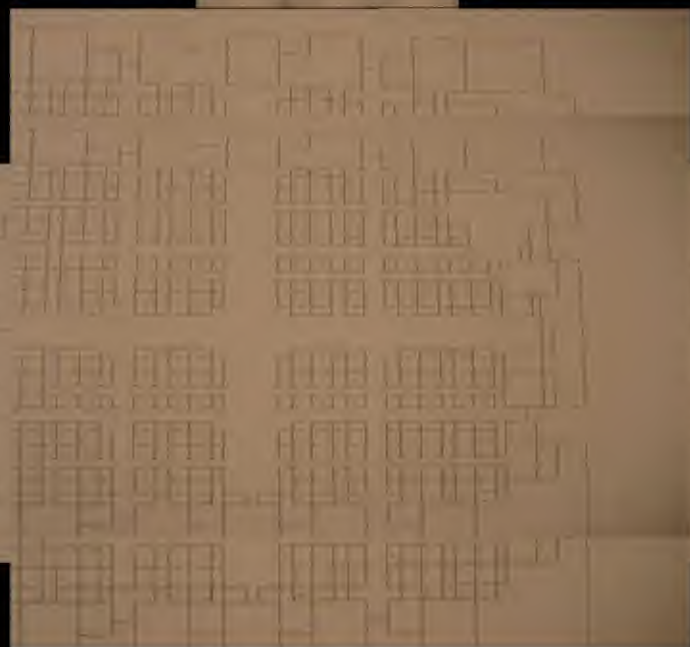
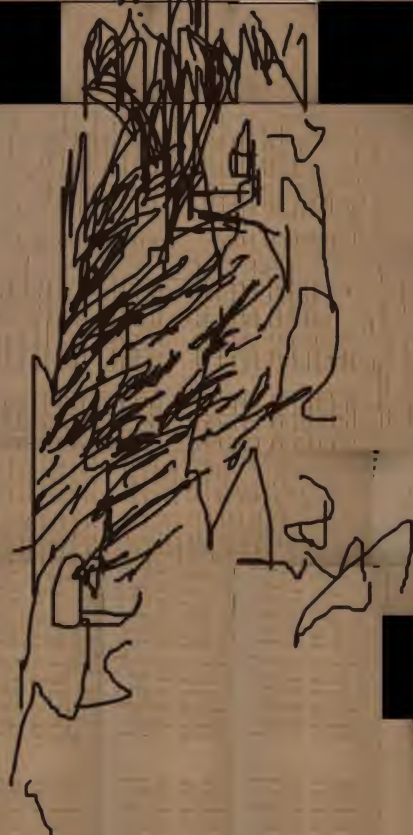
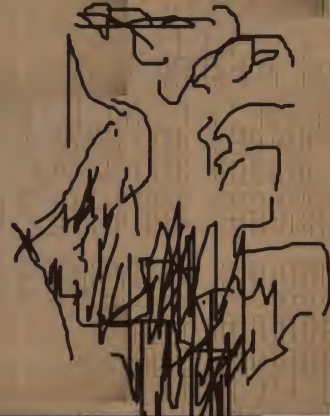
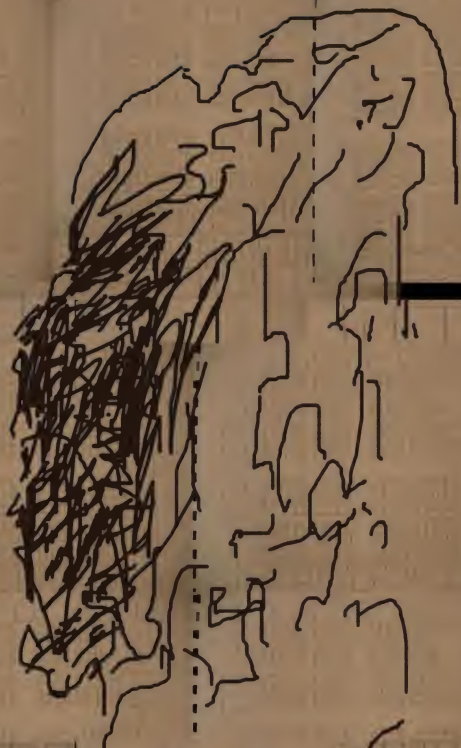




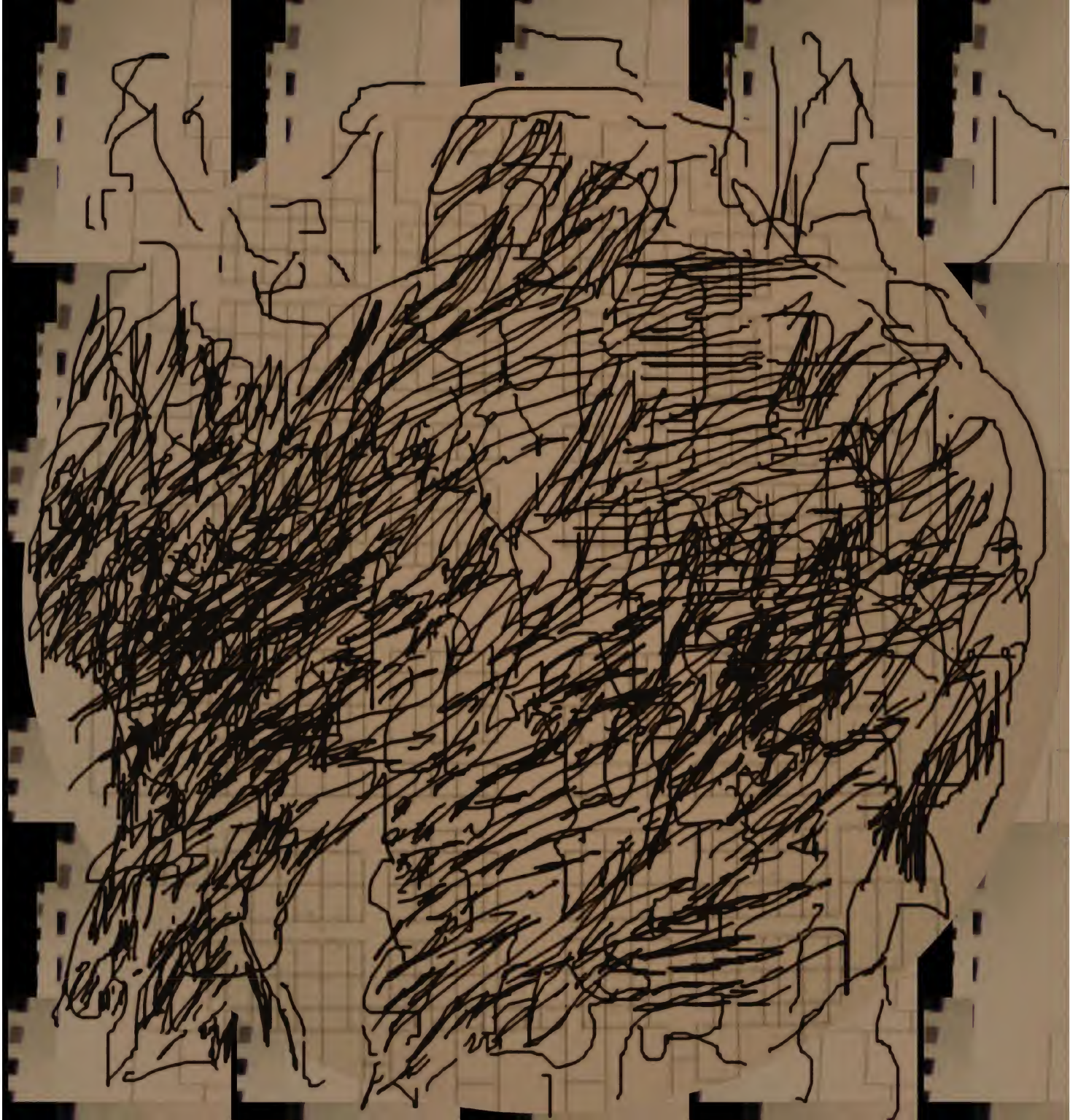




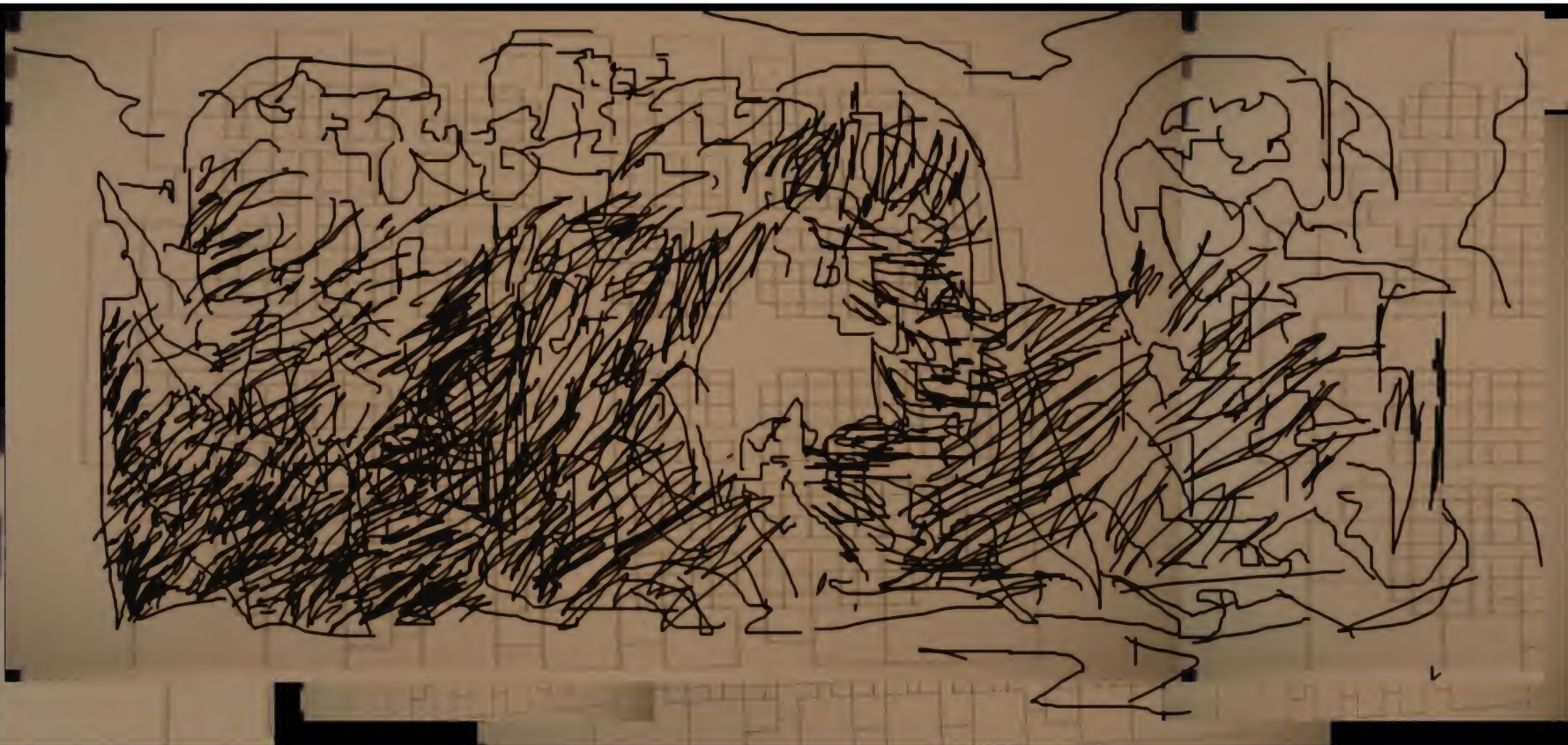




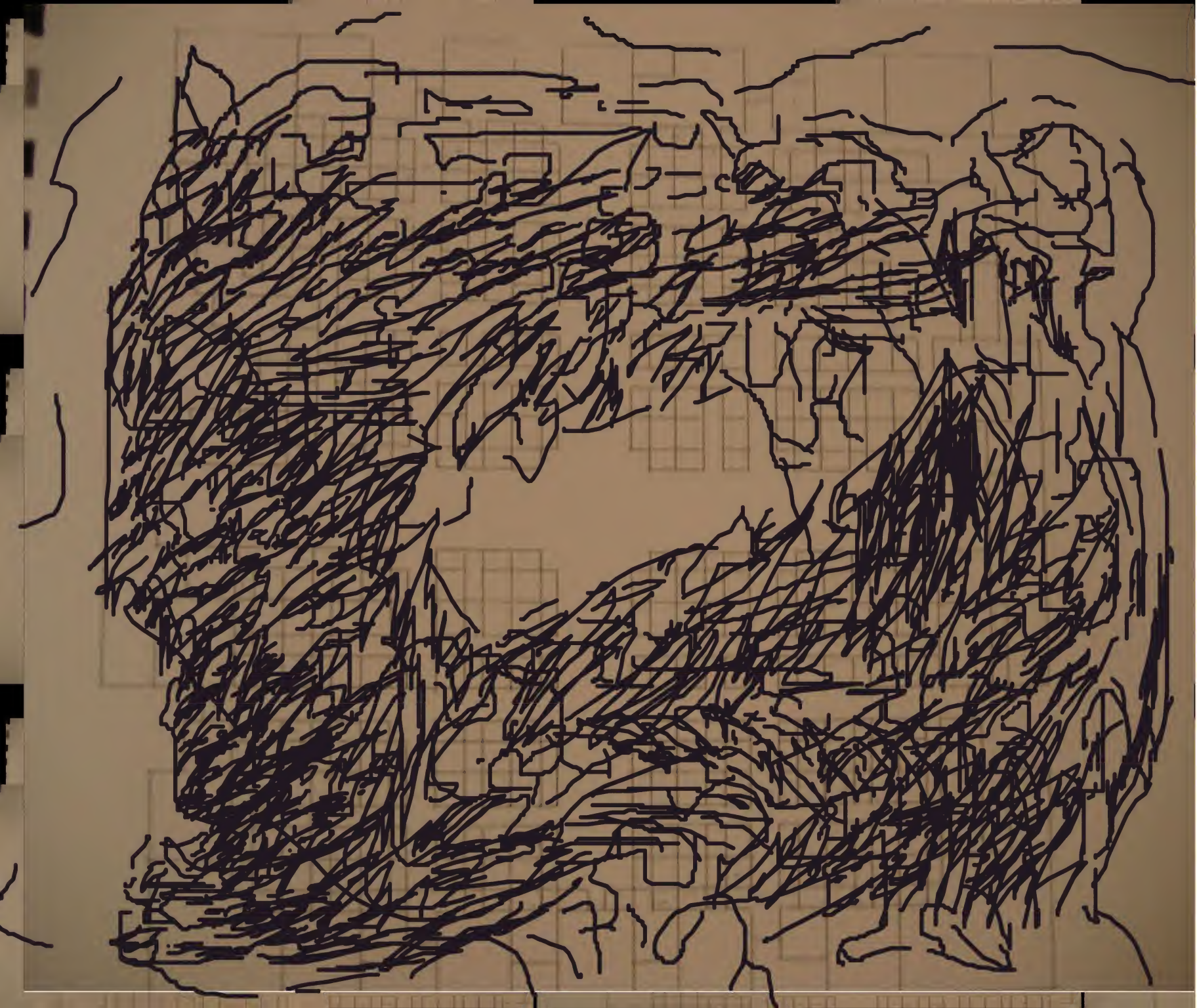




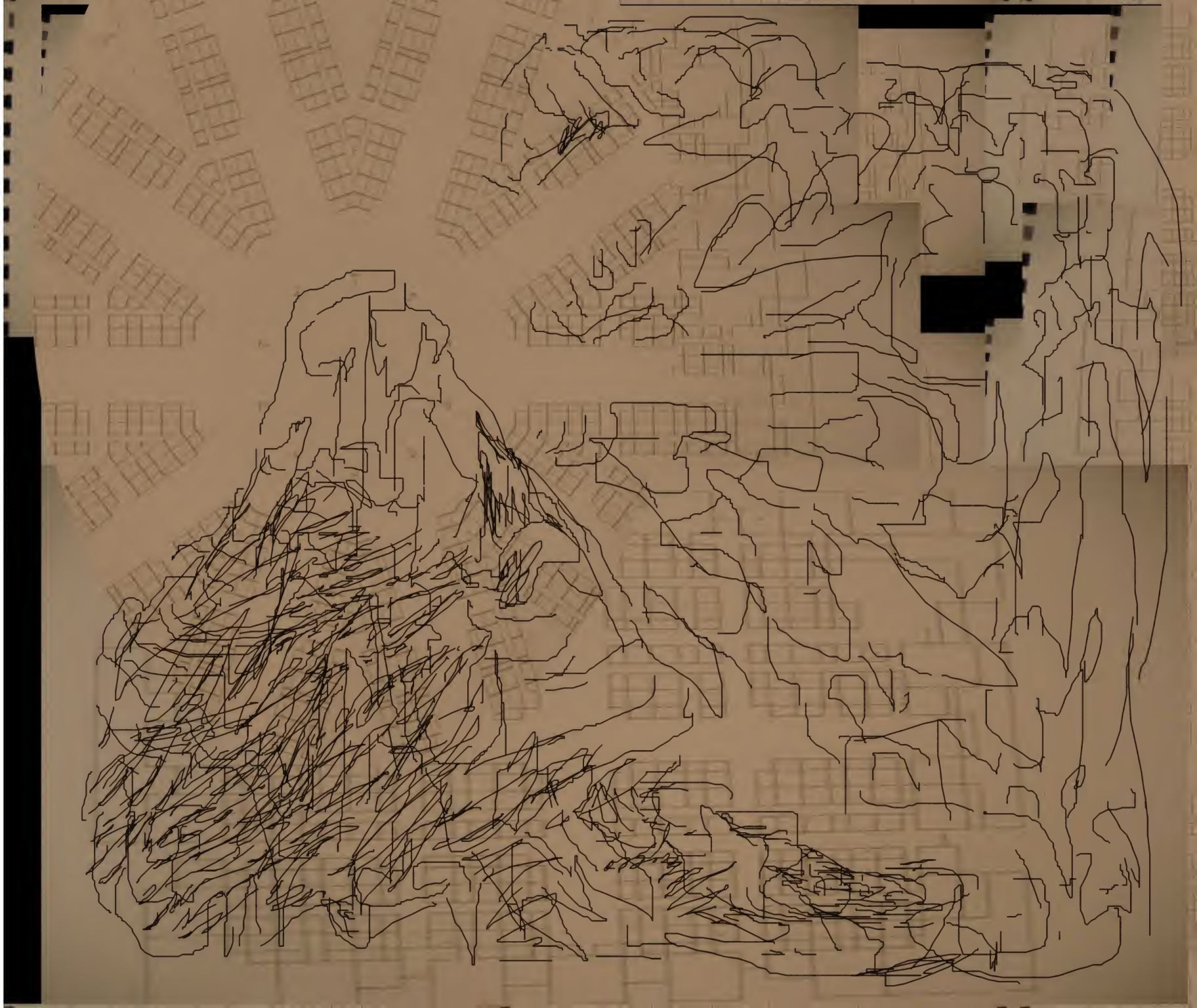






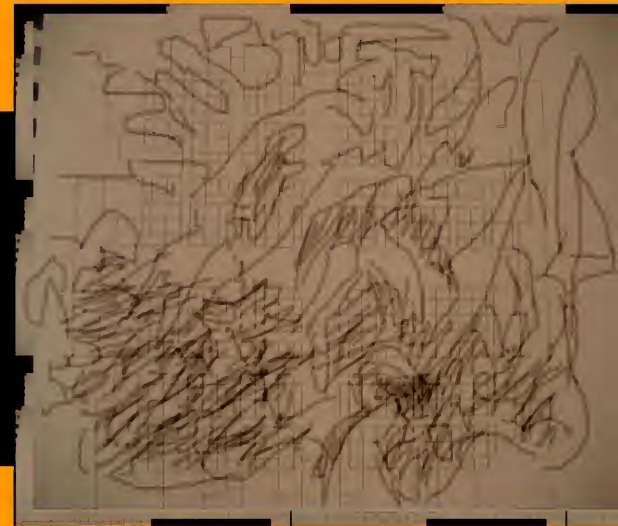
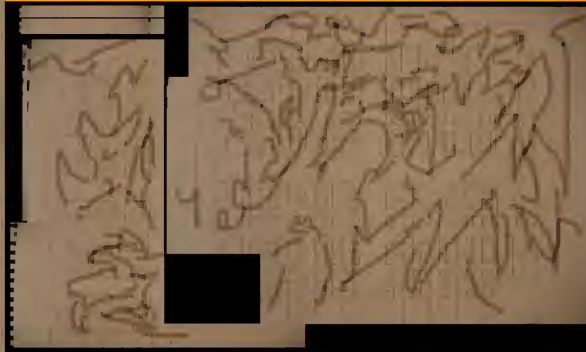
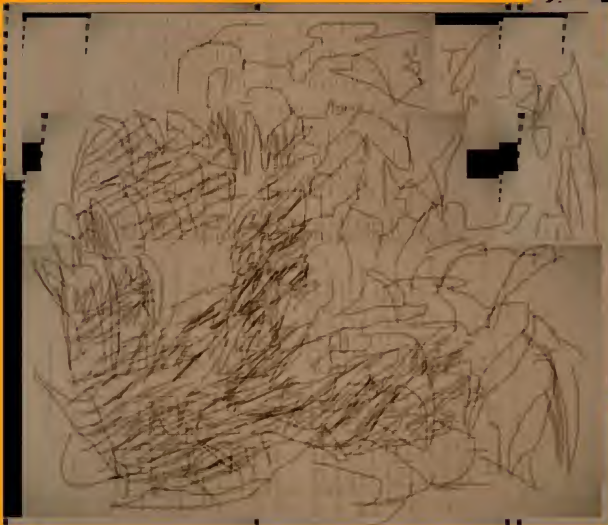


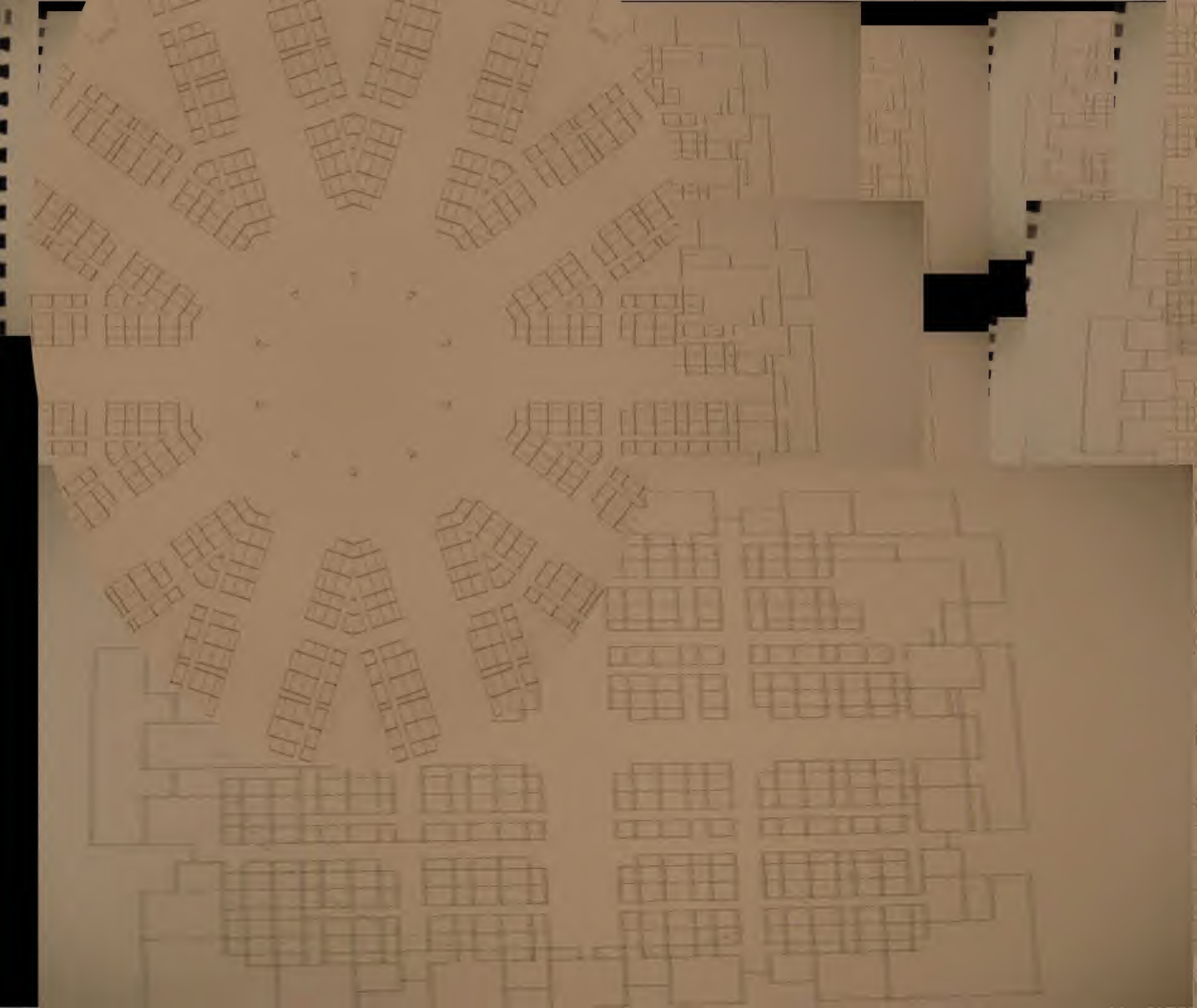






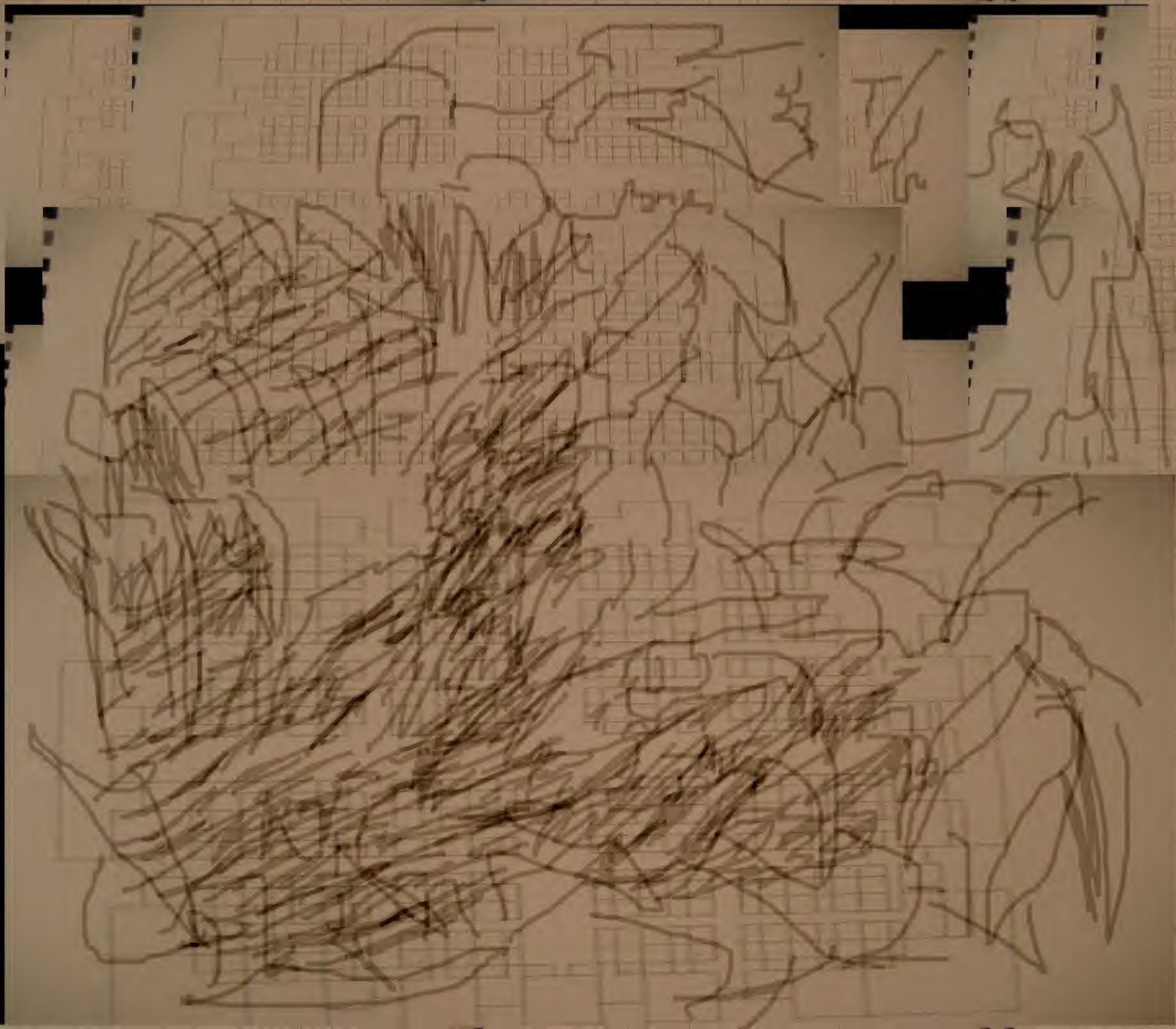
Tau n'y Tawny with us Day and Night Alite Downy Dawn







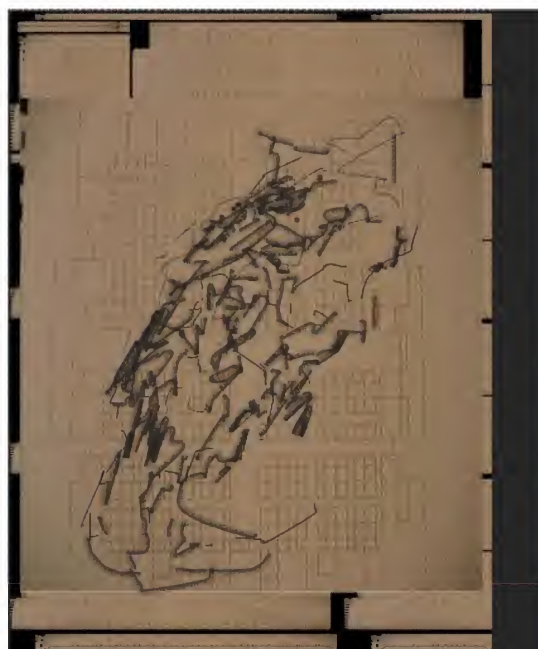




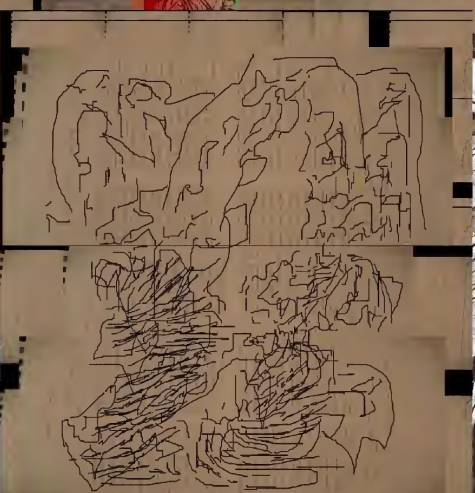
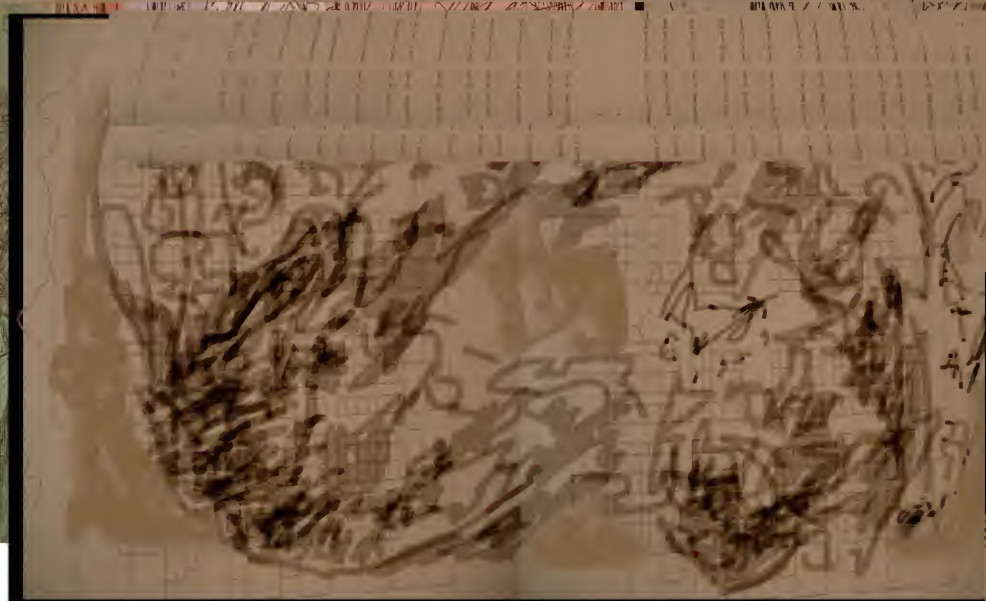
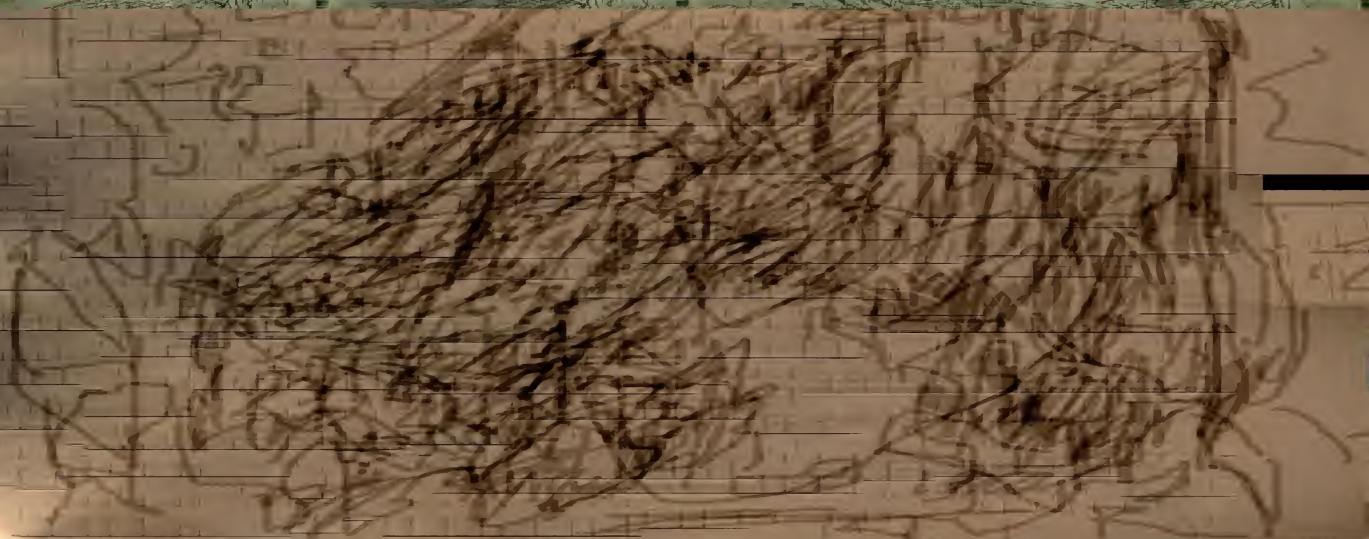
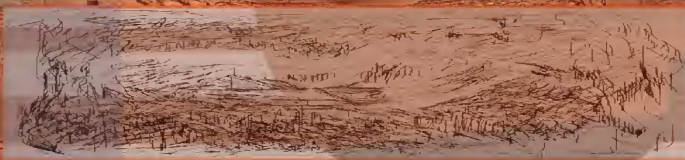


Handwritten text on a grid background, possibly a ledger or account book. The text is written in a cursive script, likely Arabic or Persian. The page is partially obscured by a black rectangular redaction mark.

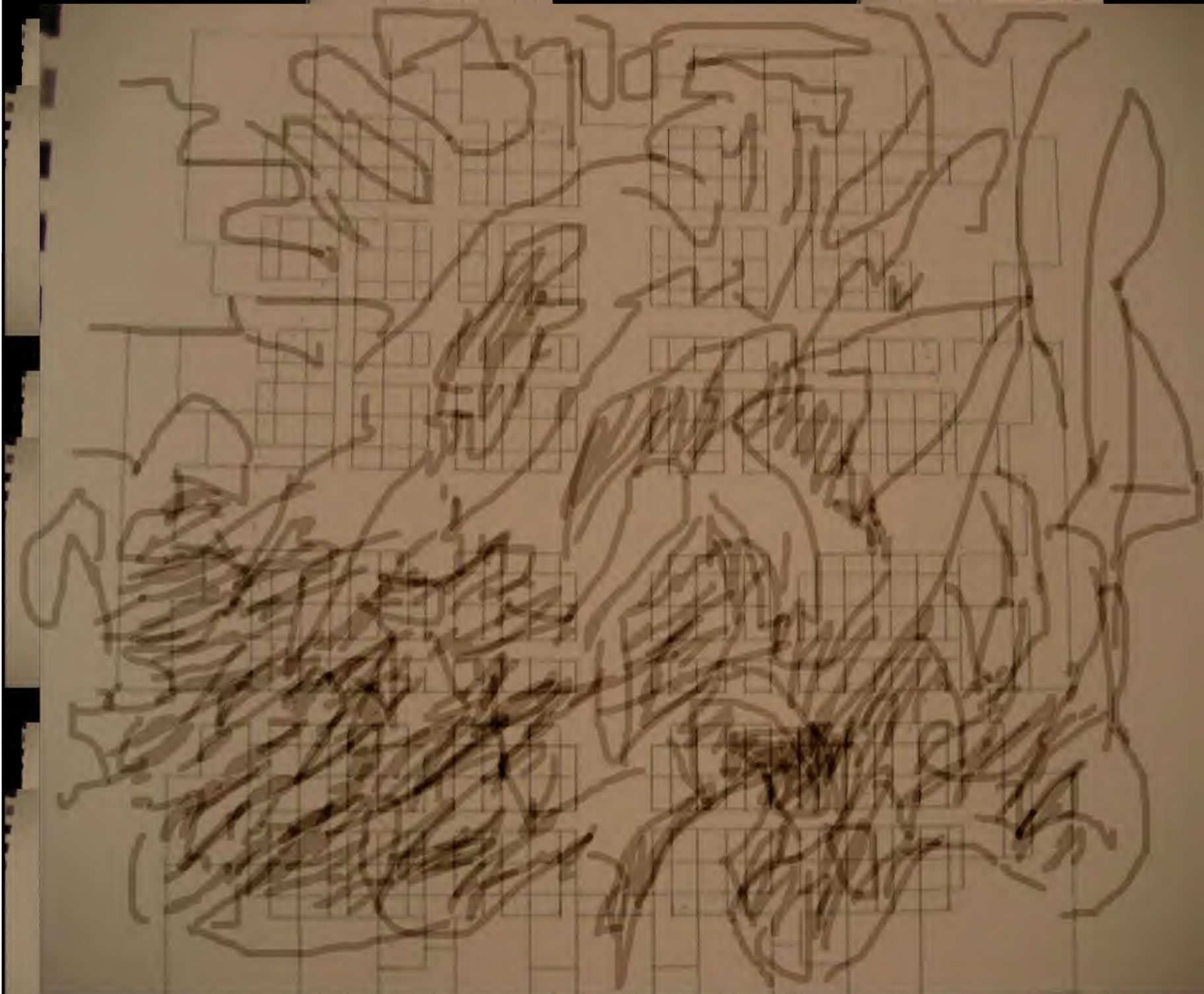
Handwritten text on a grid background, continuing the cursive script from the adjacent page. The page is partially obscured by a black rectangular redaction mark.





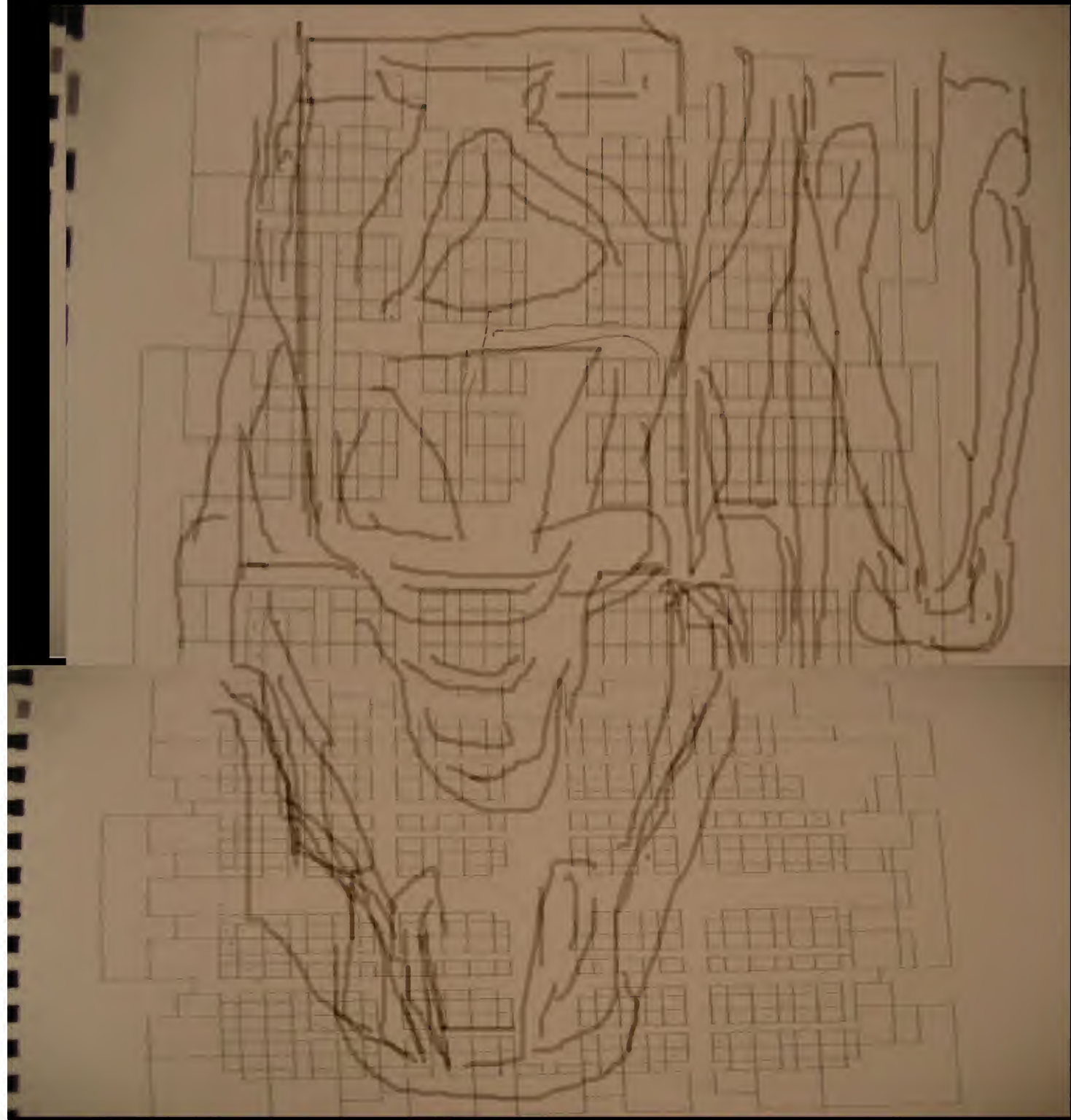




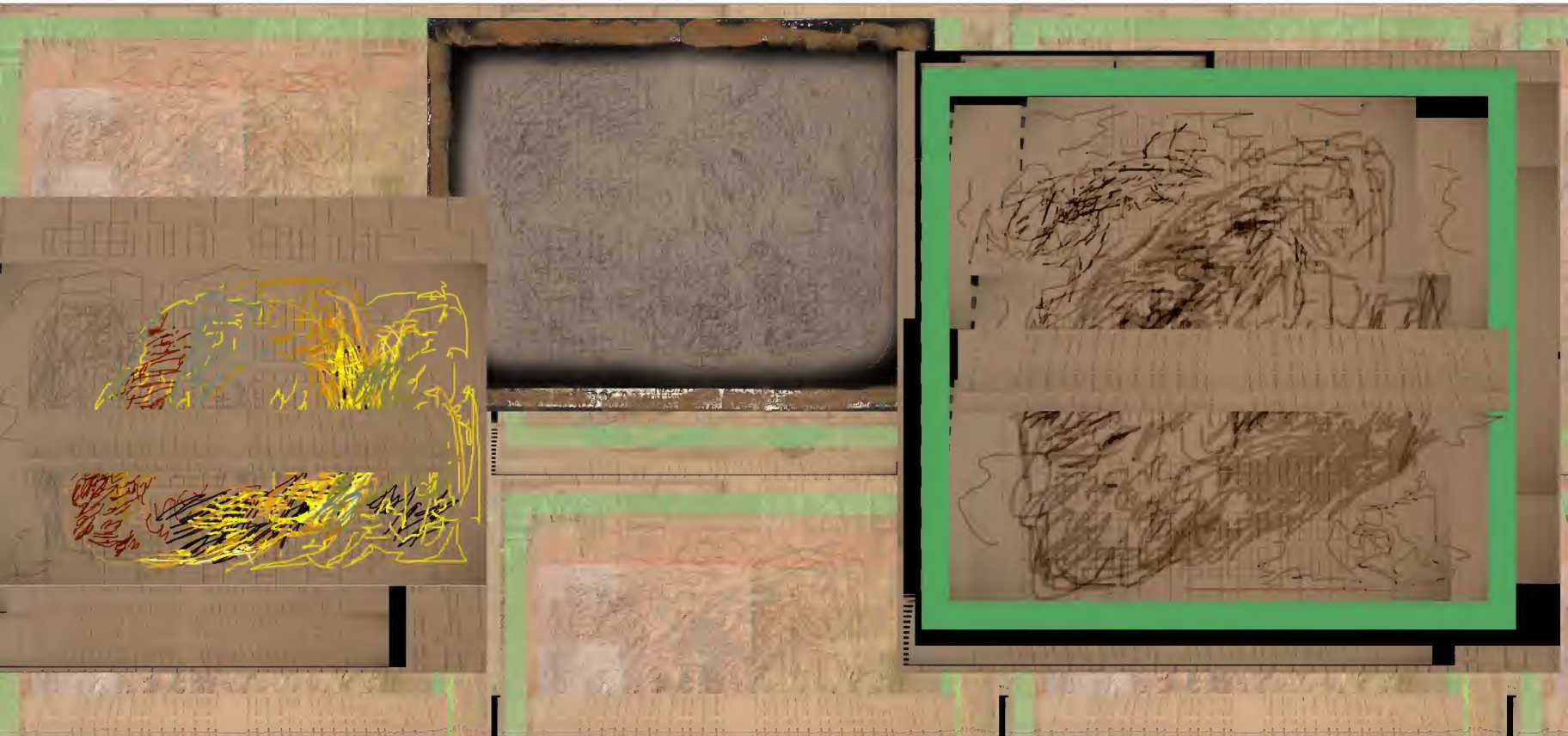














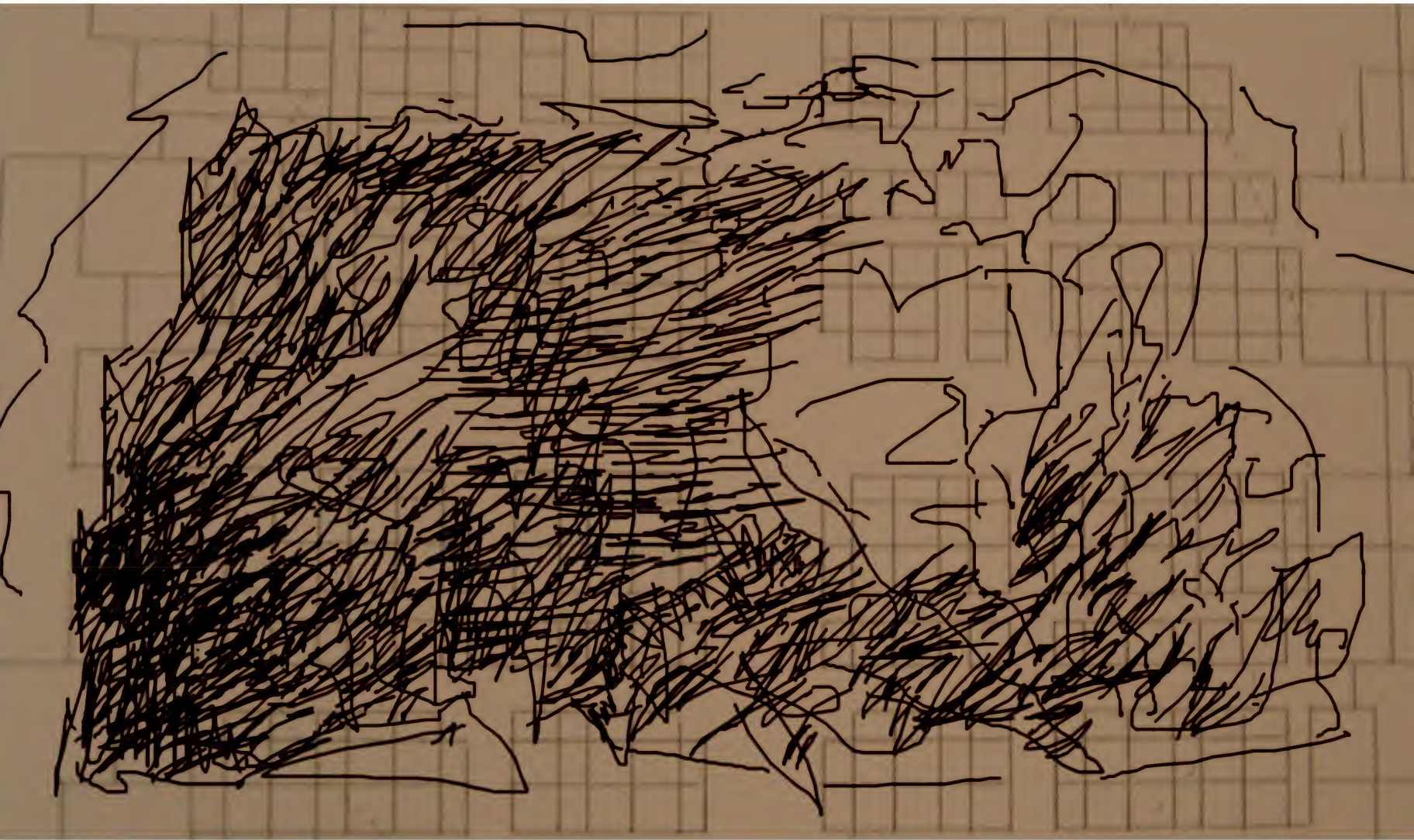




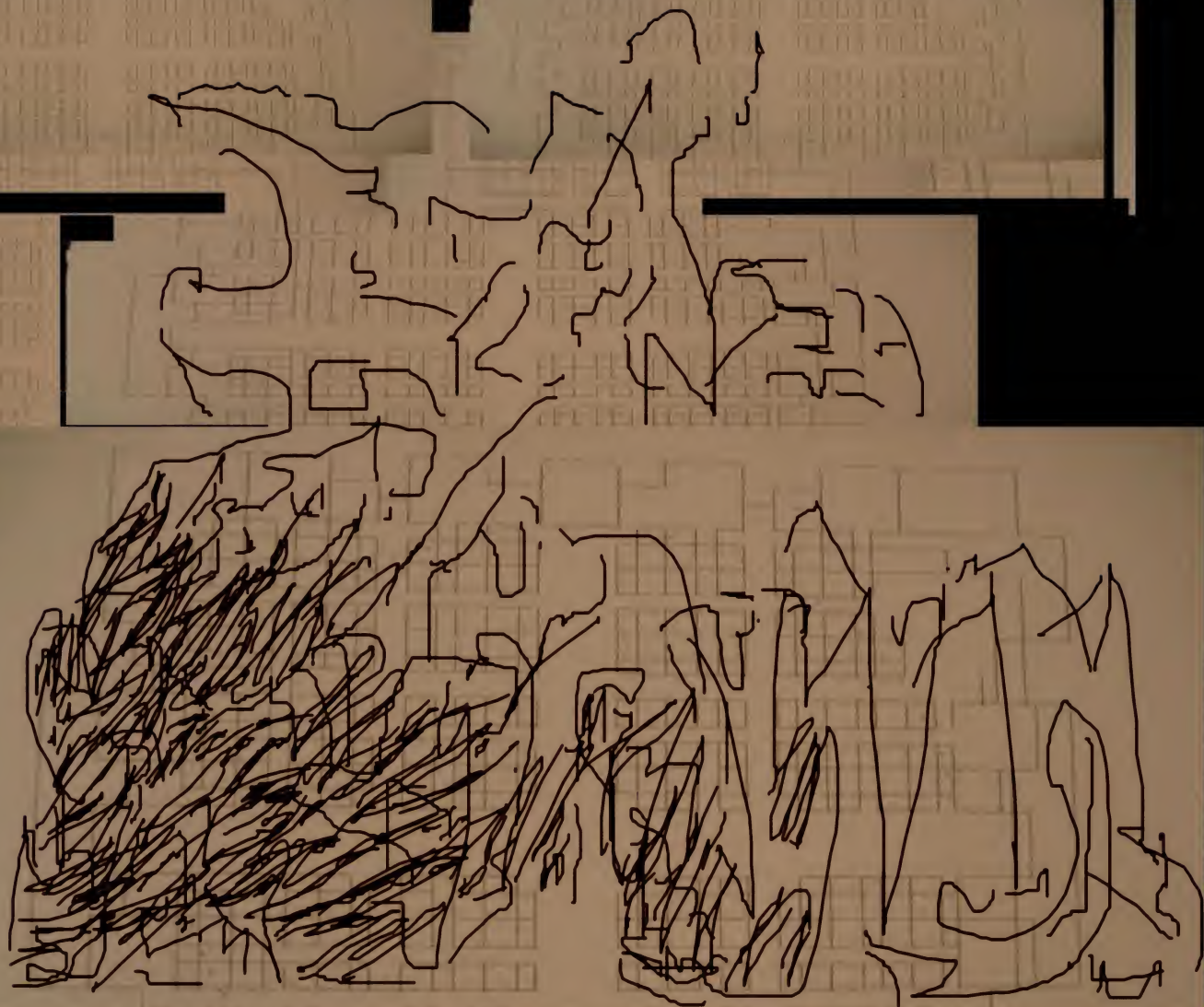




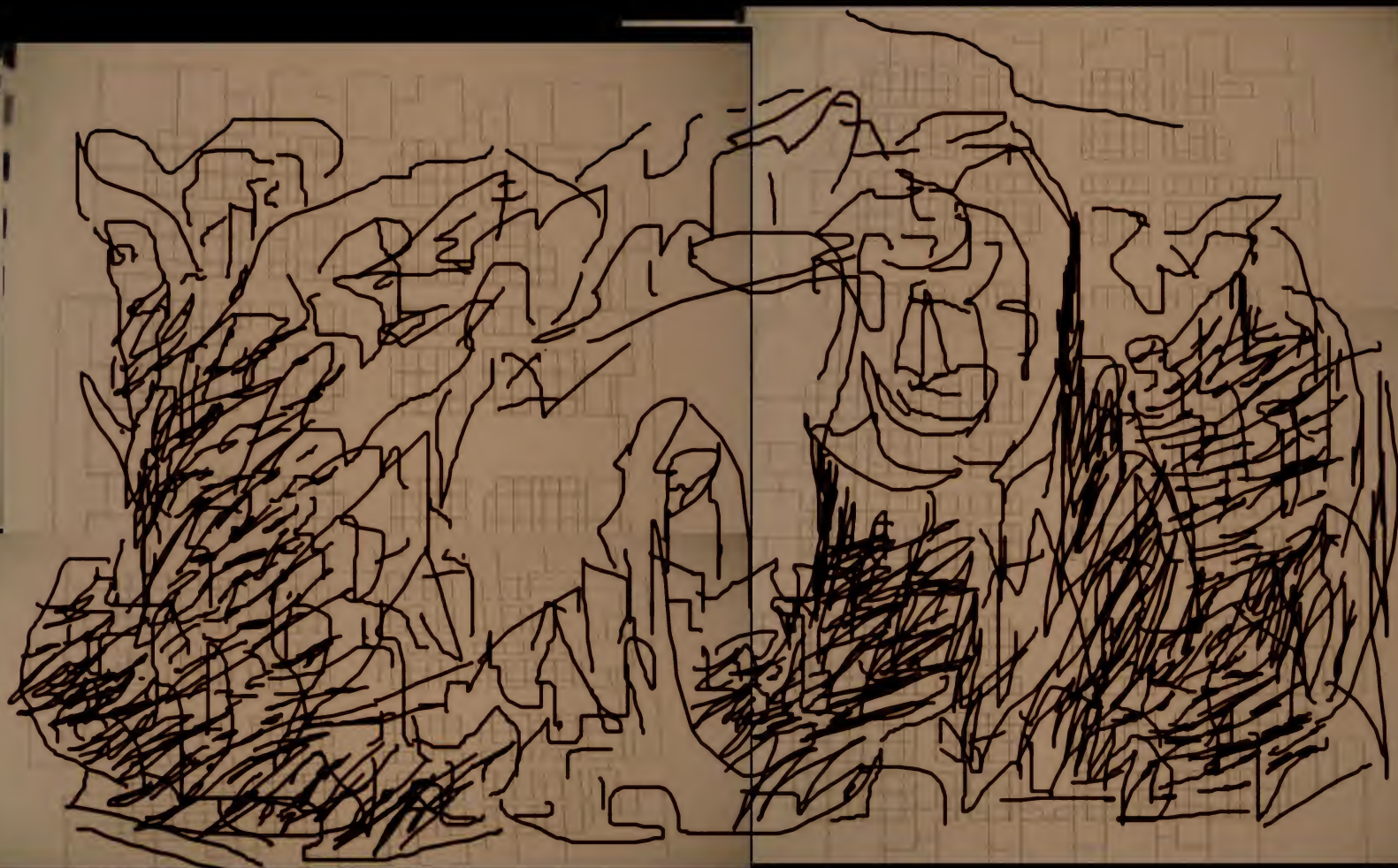


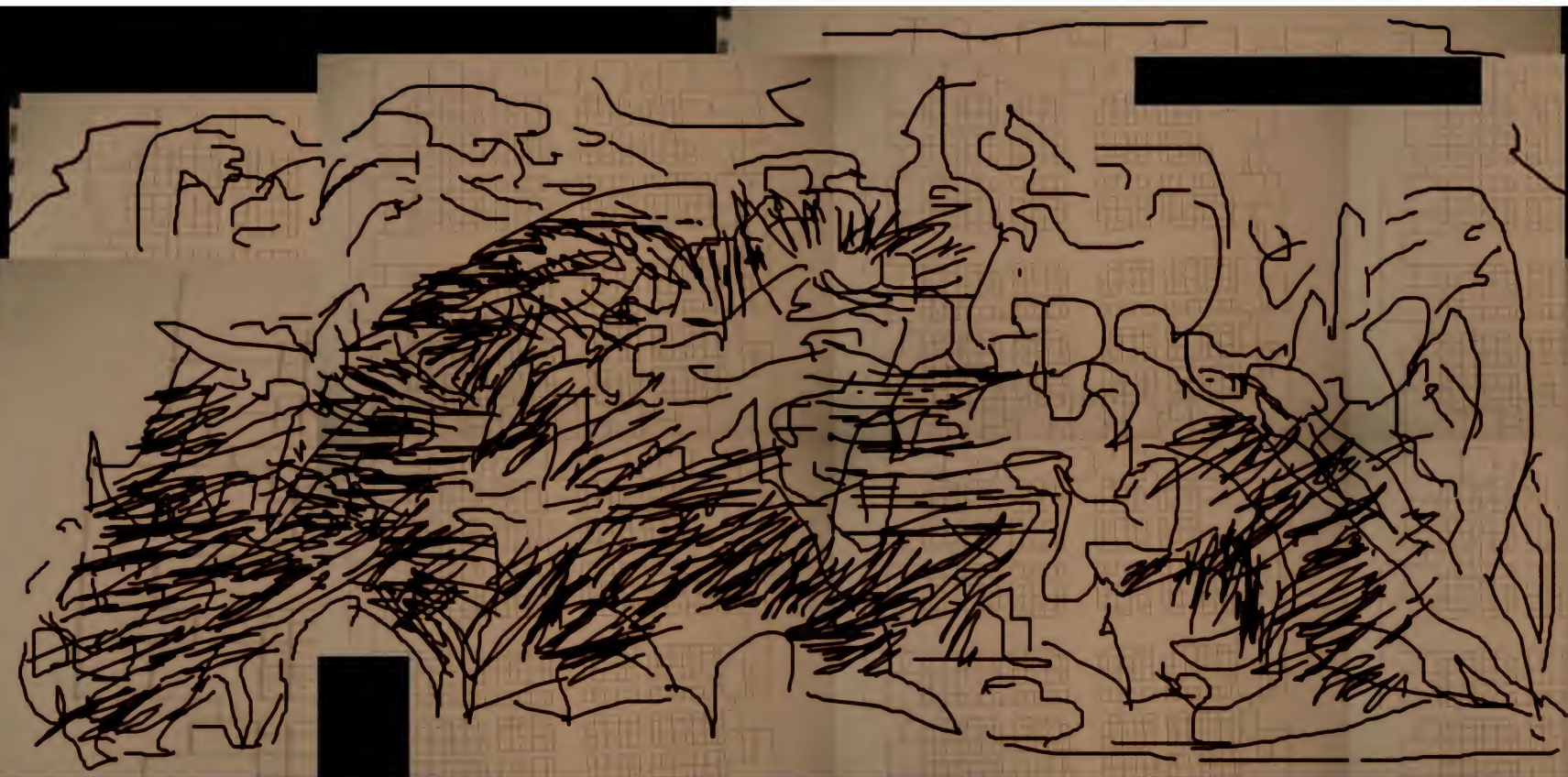




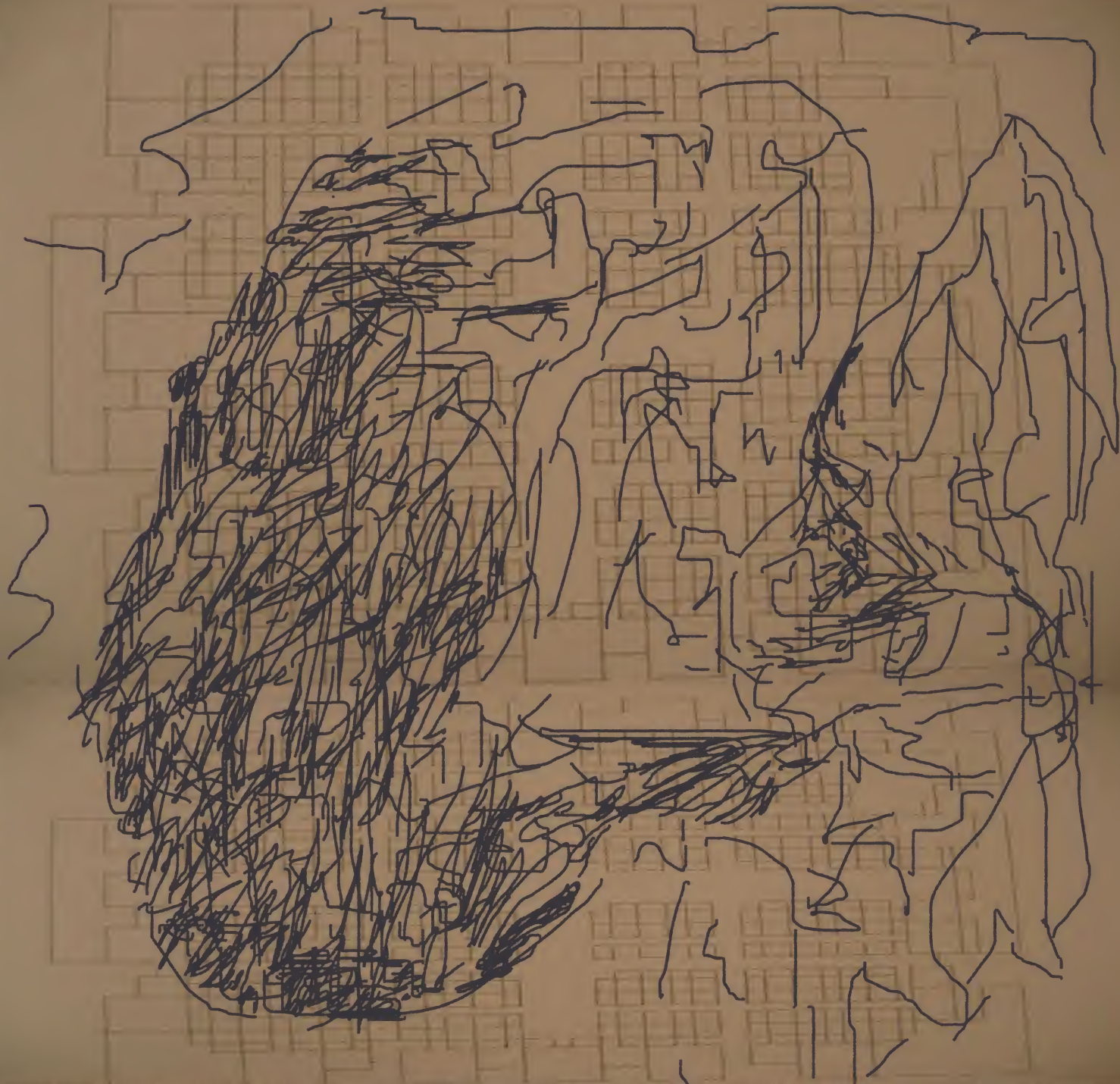




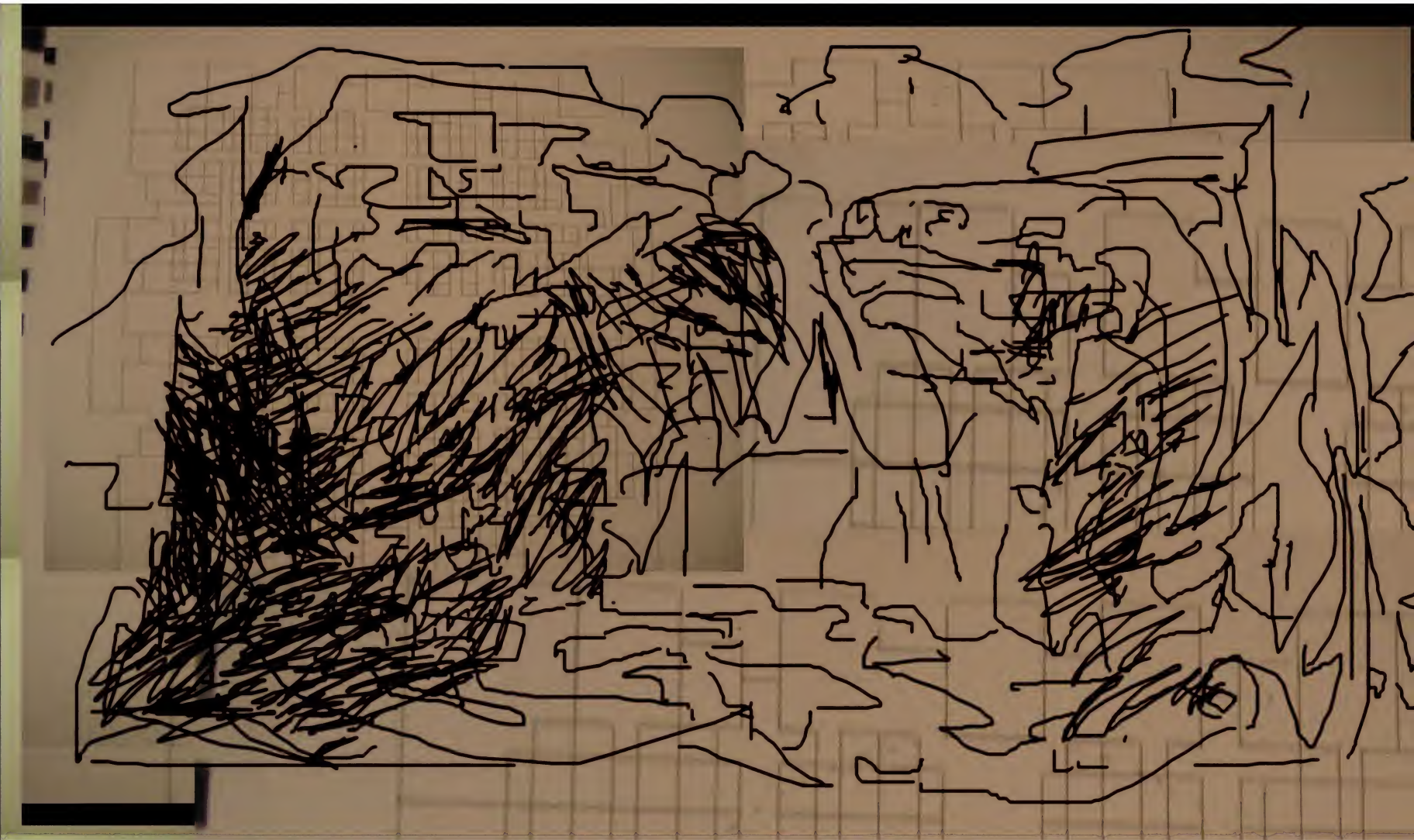






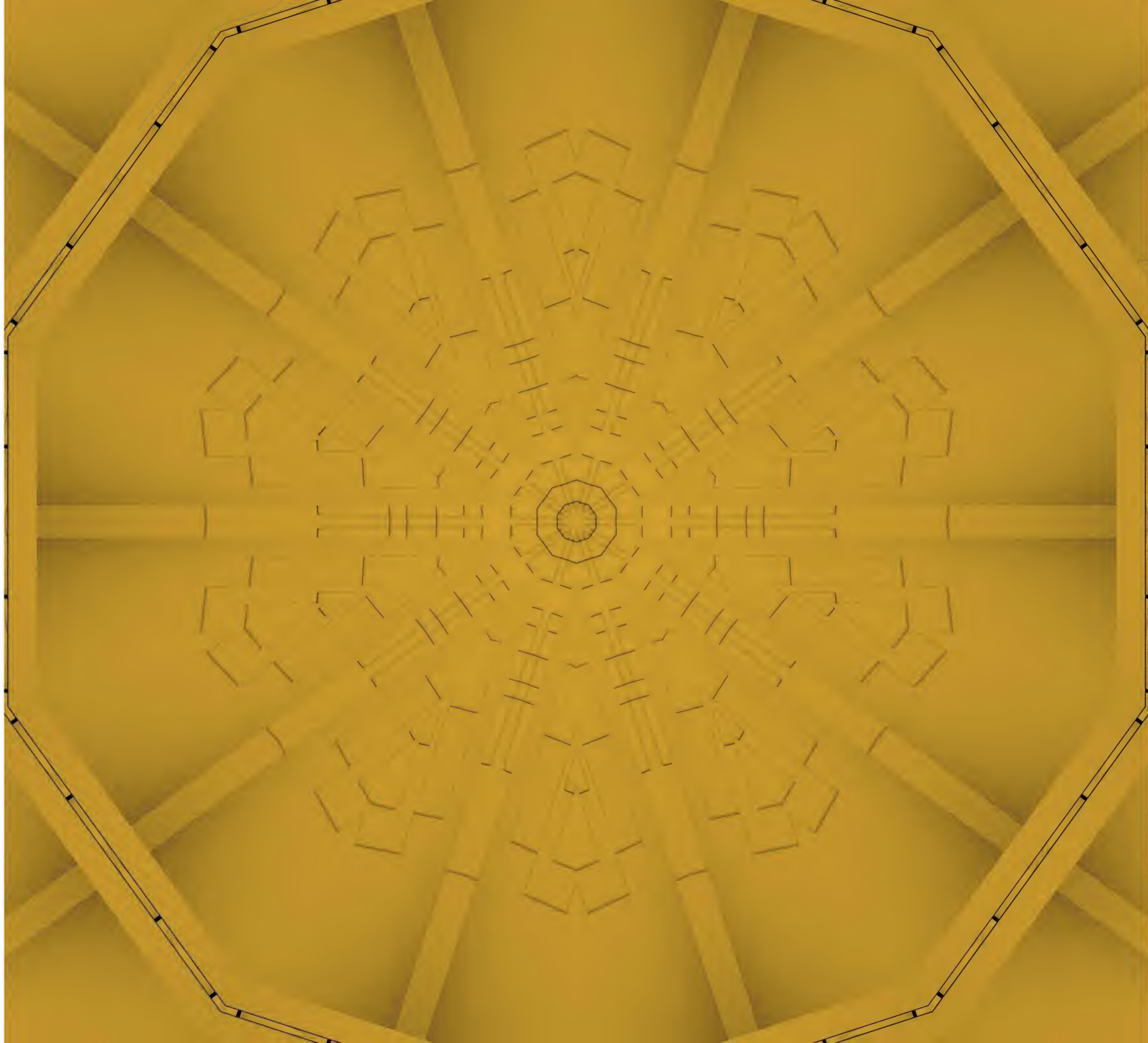




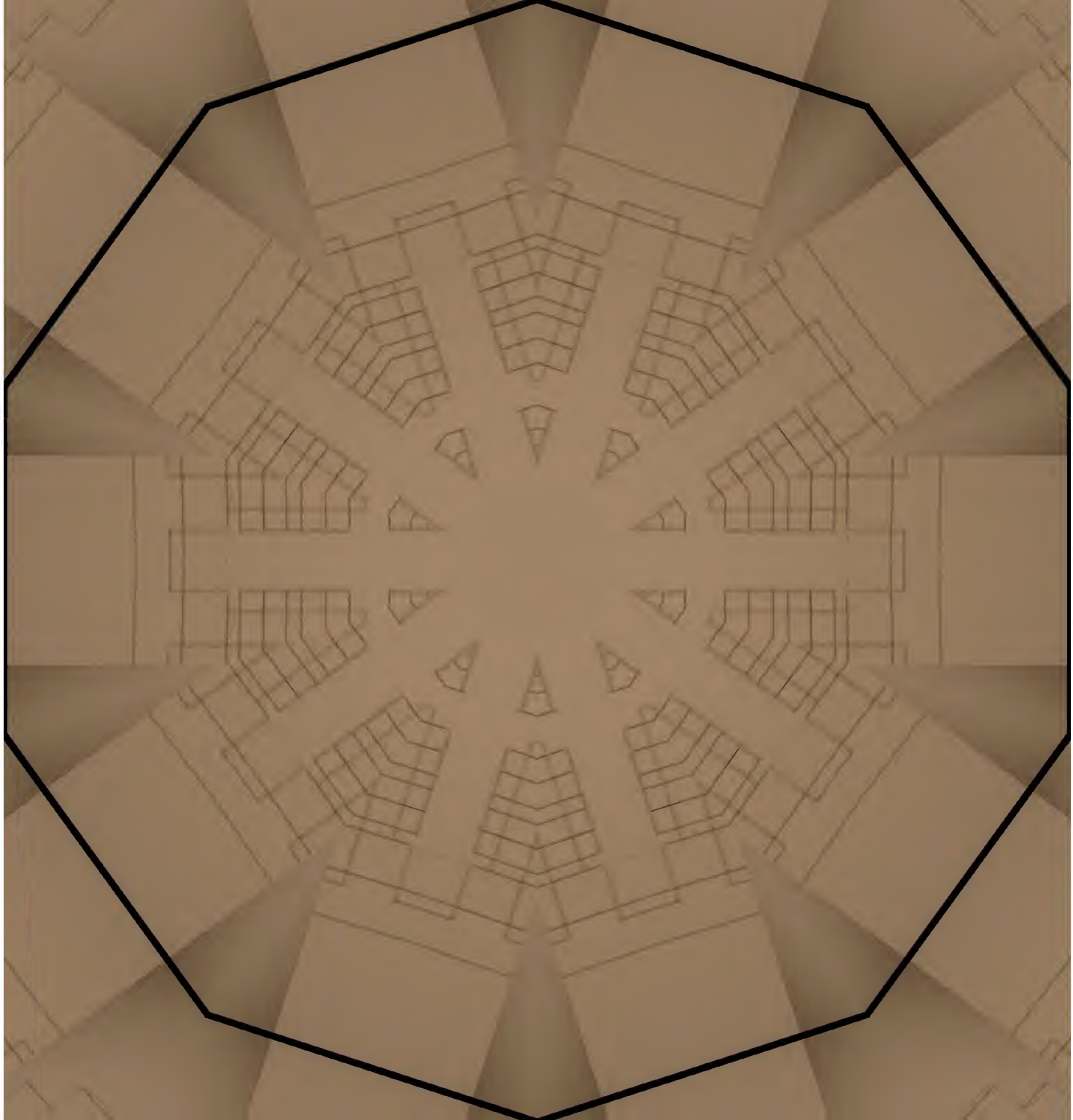












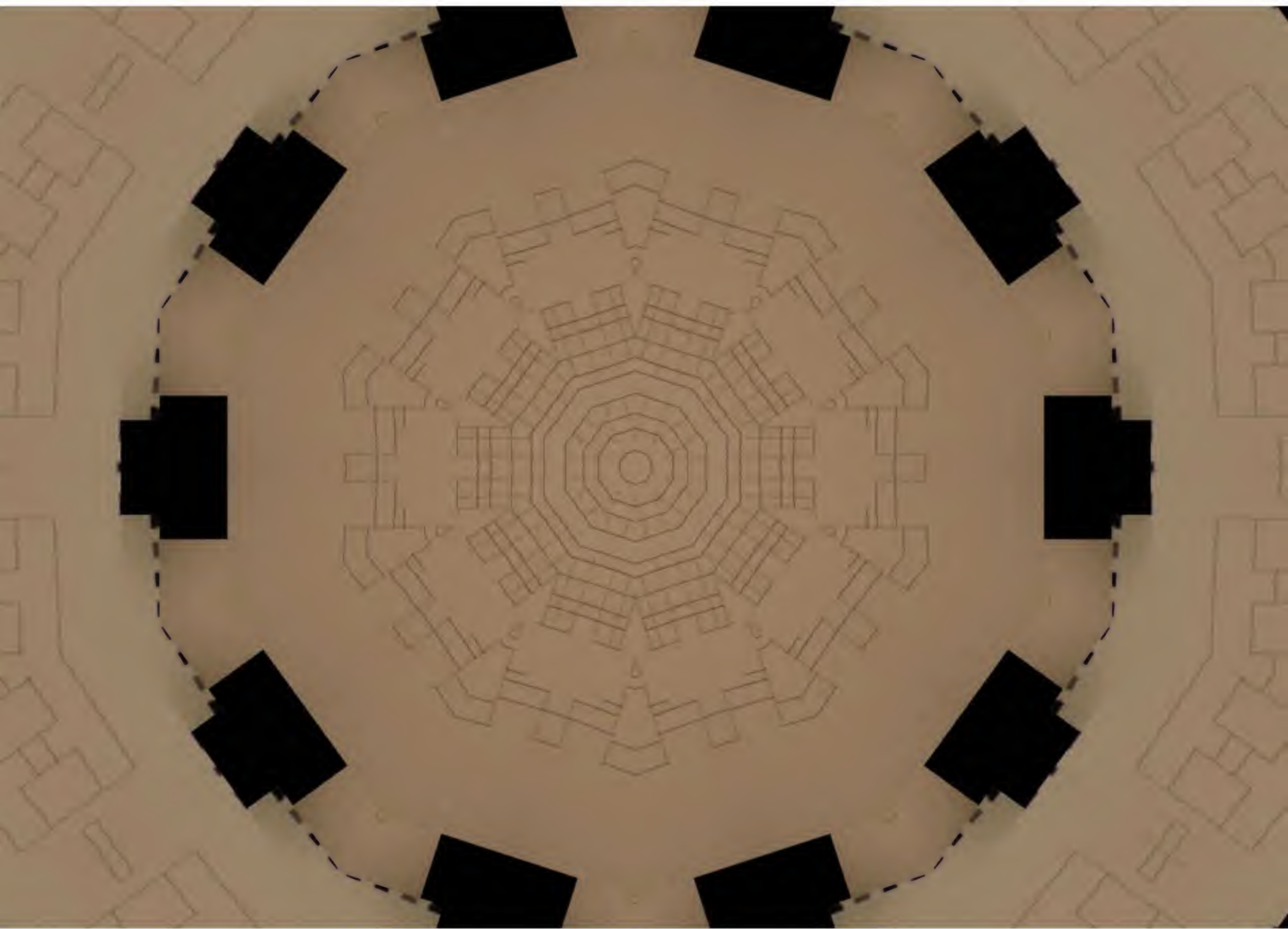


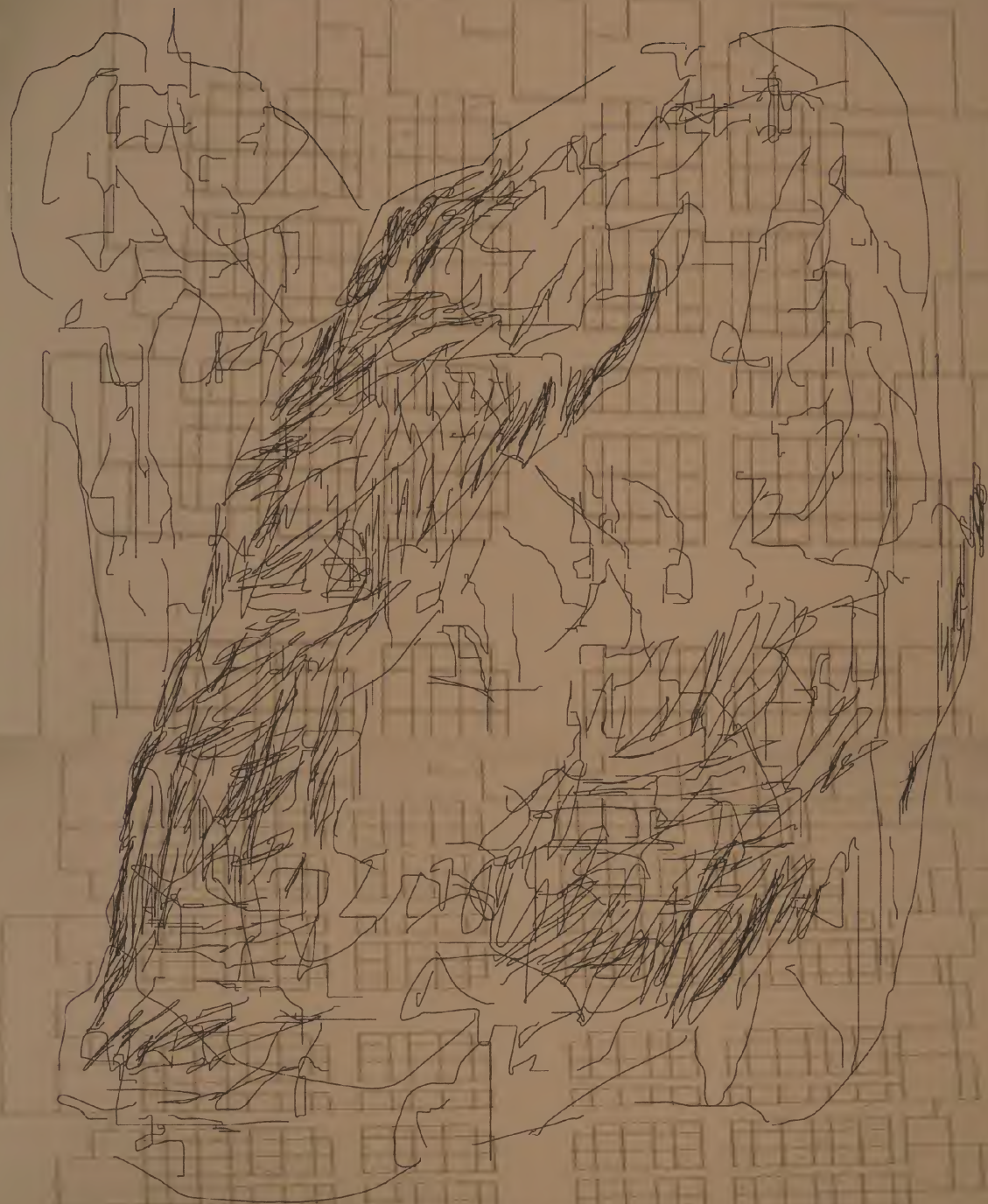






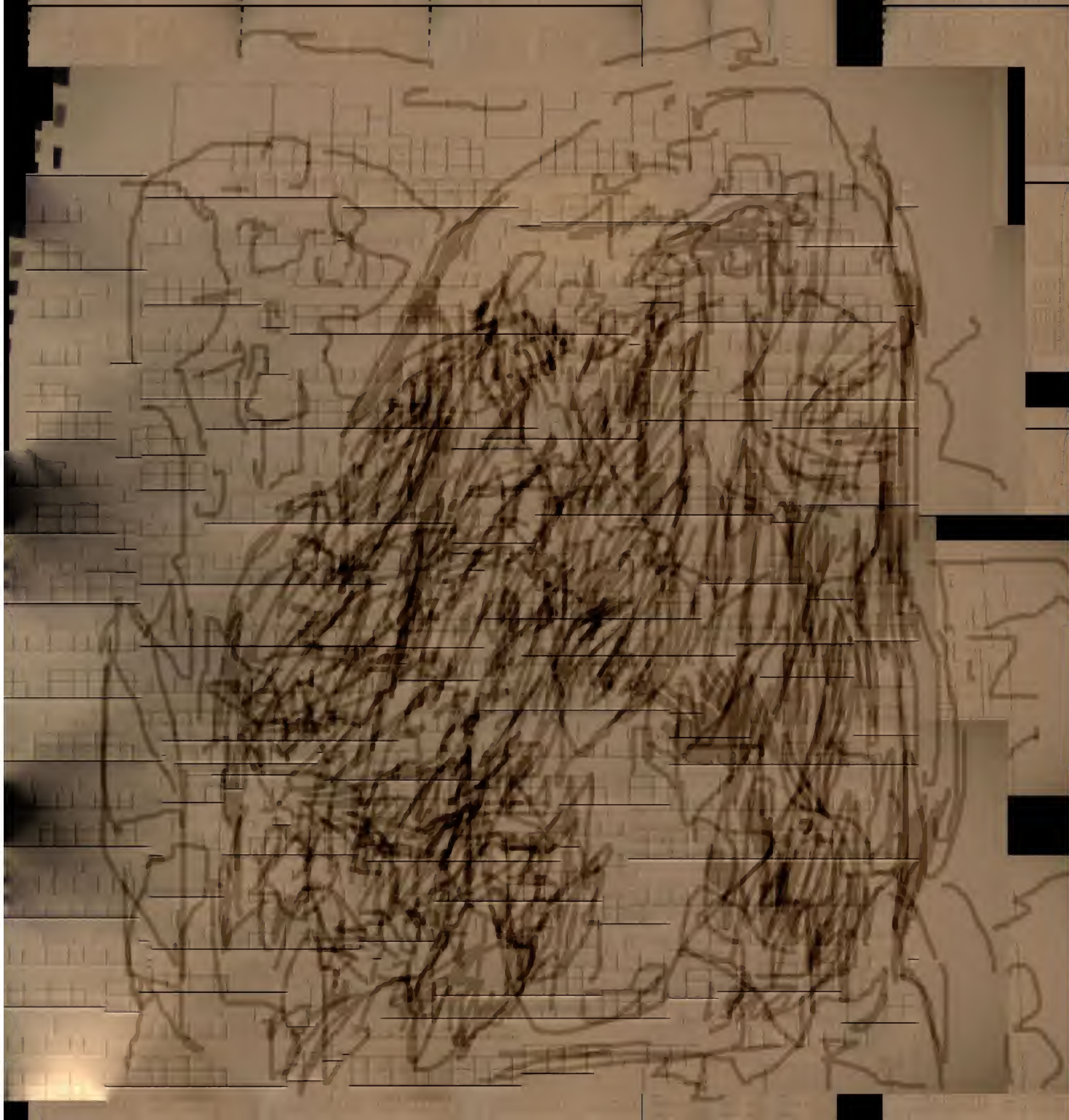




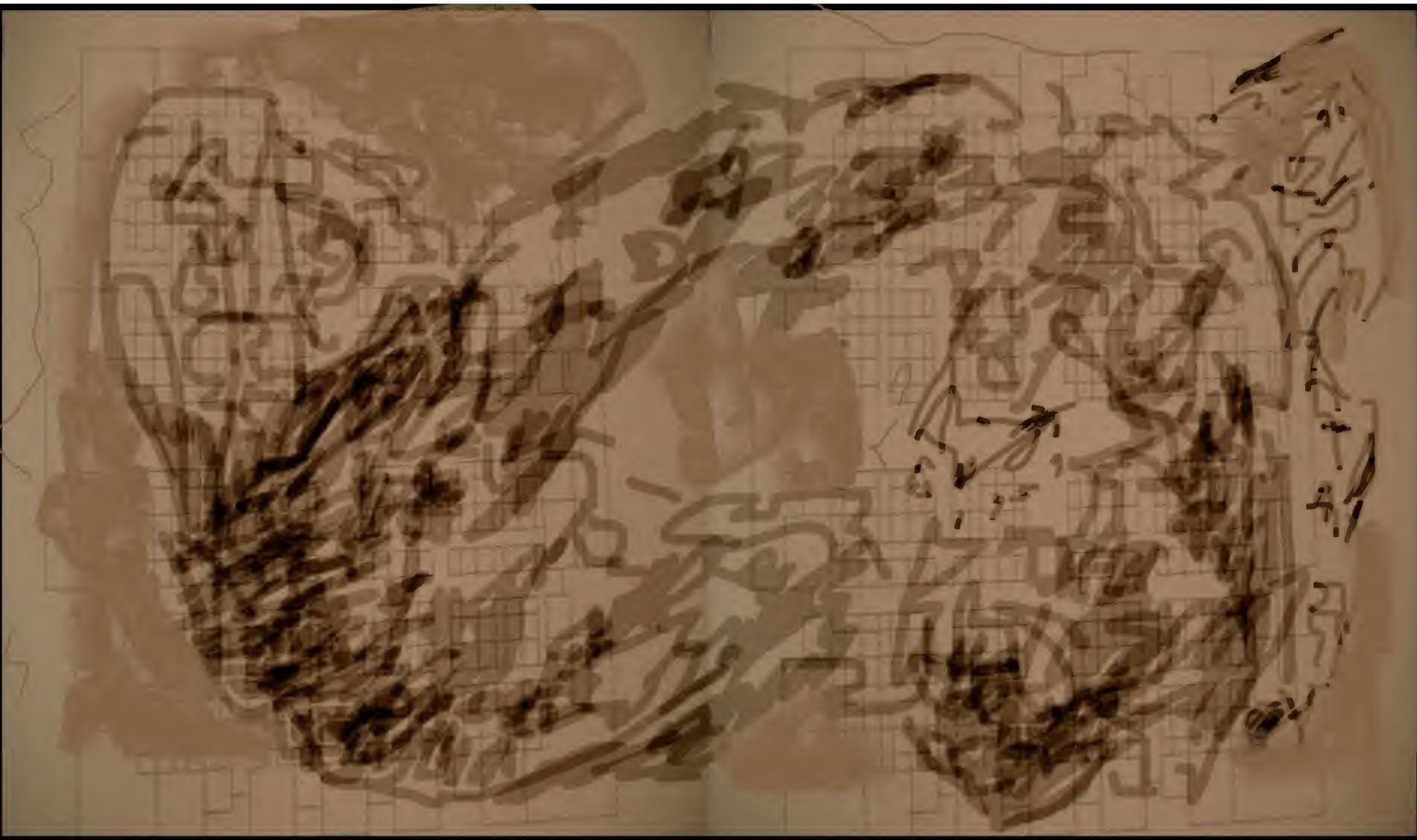


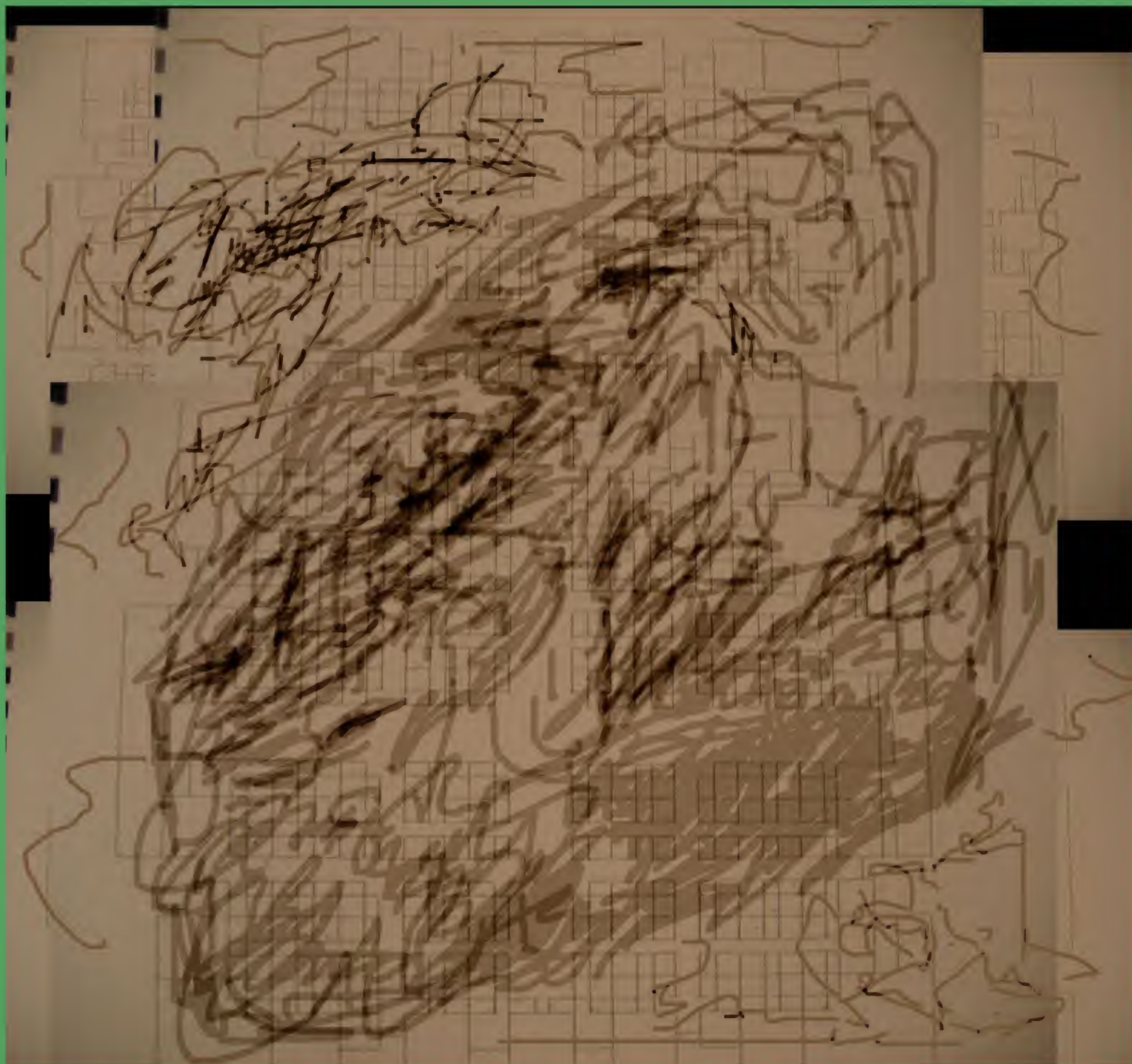




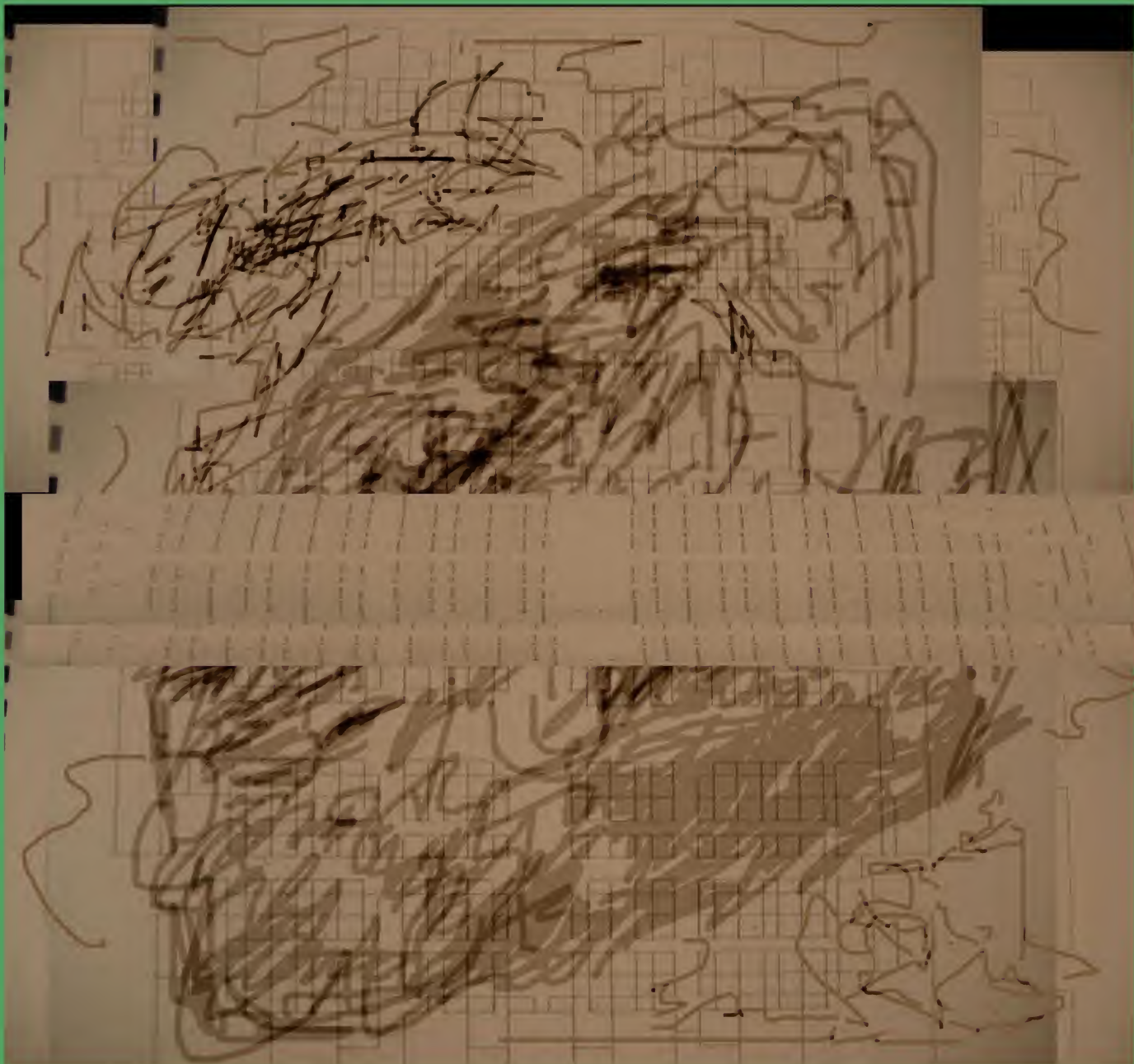




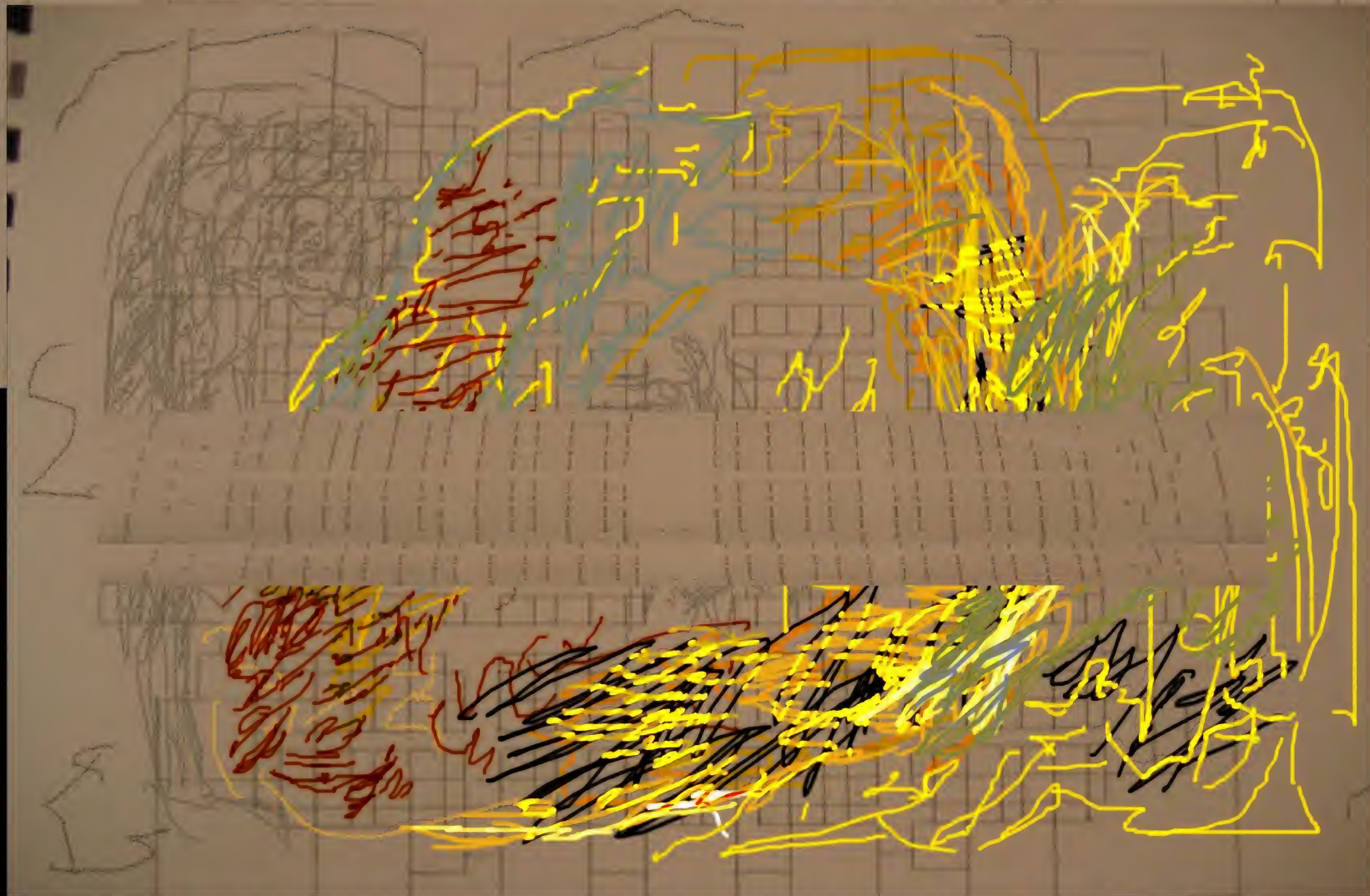




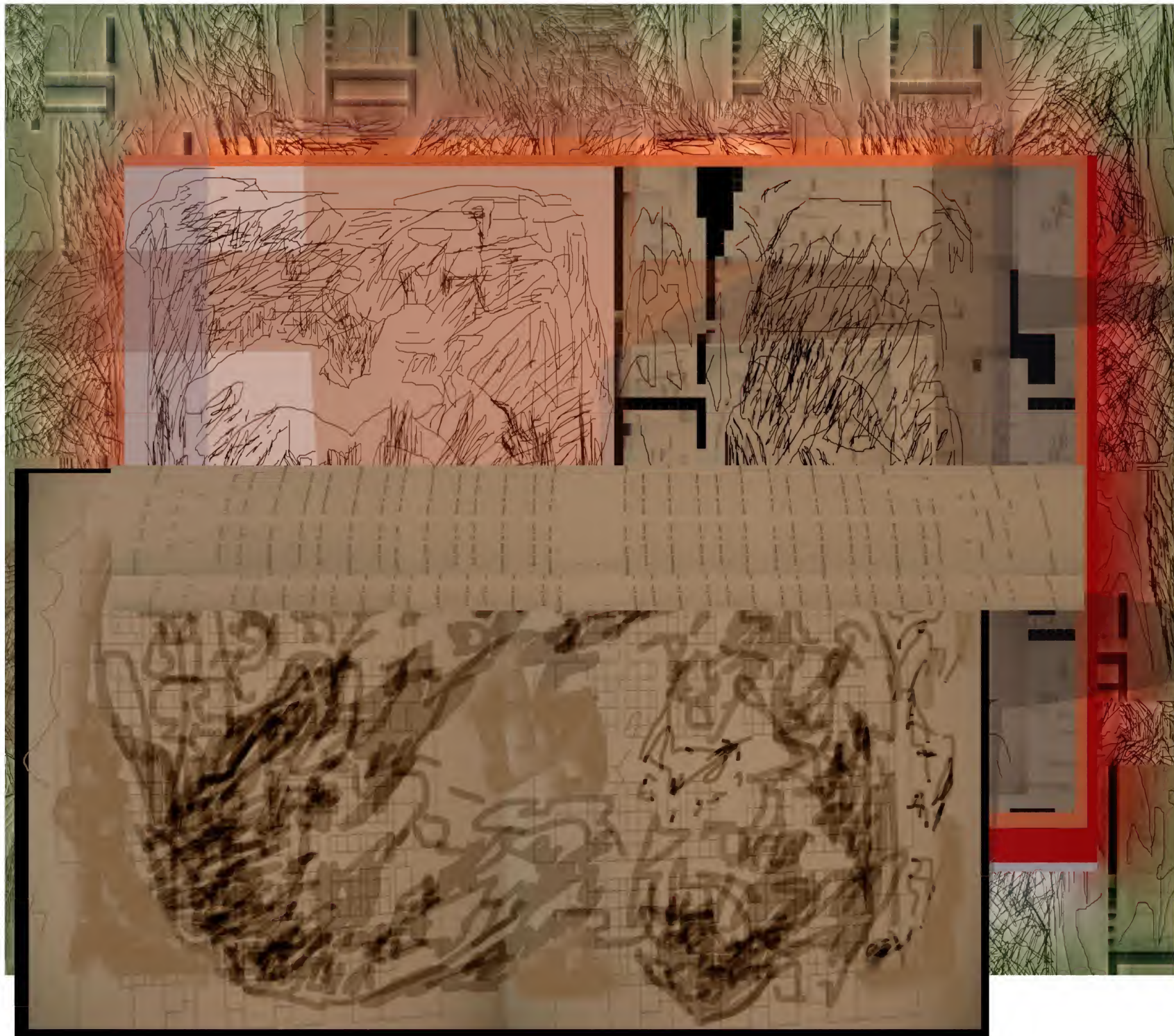




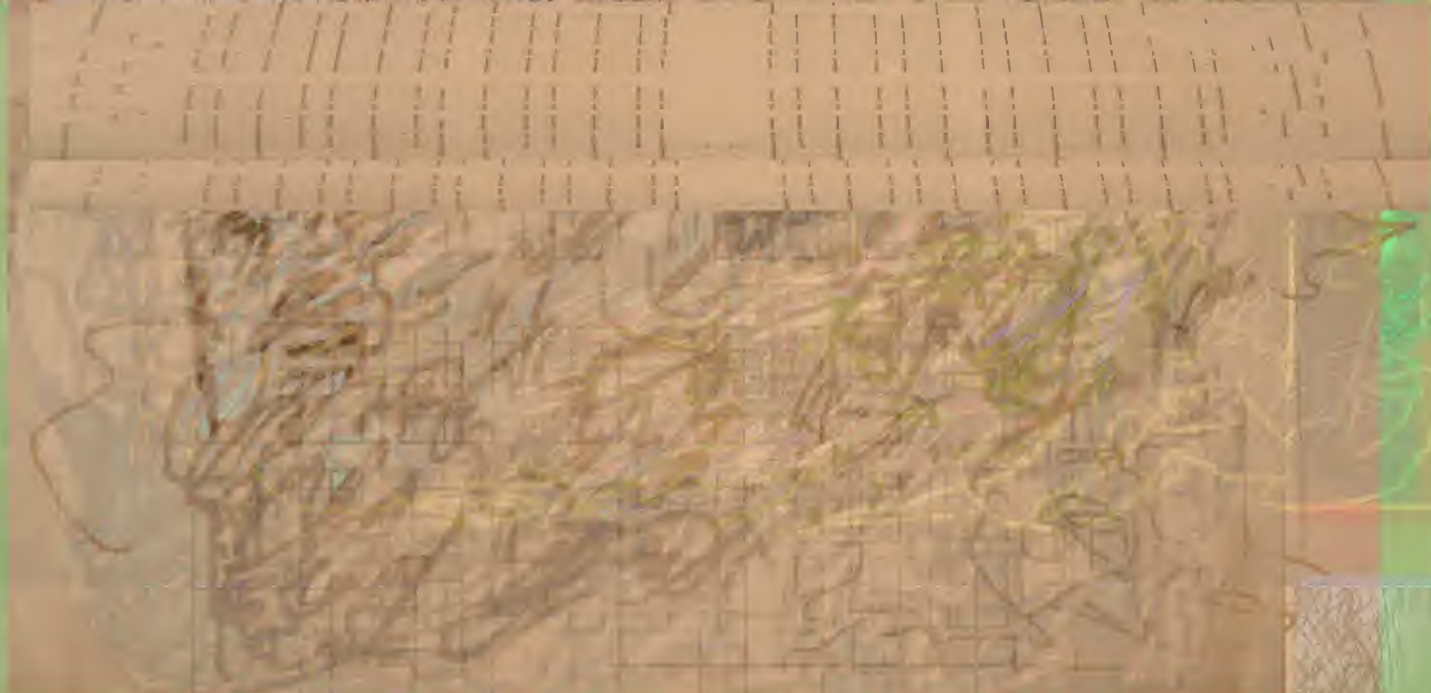




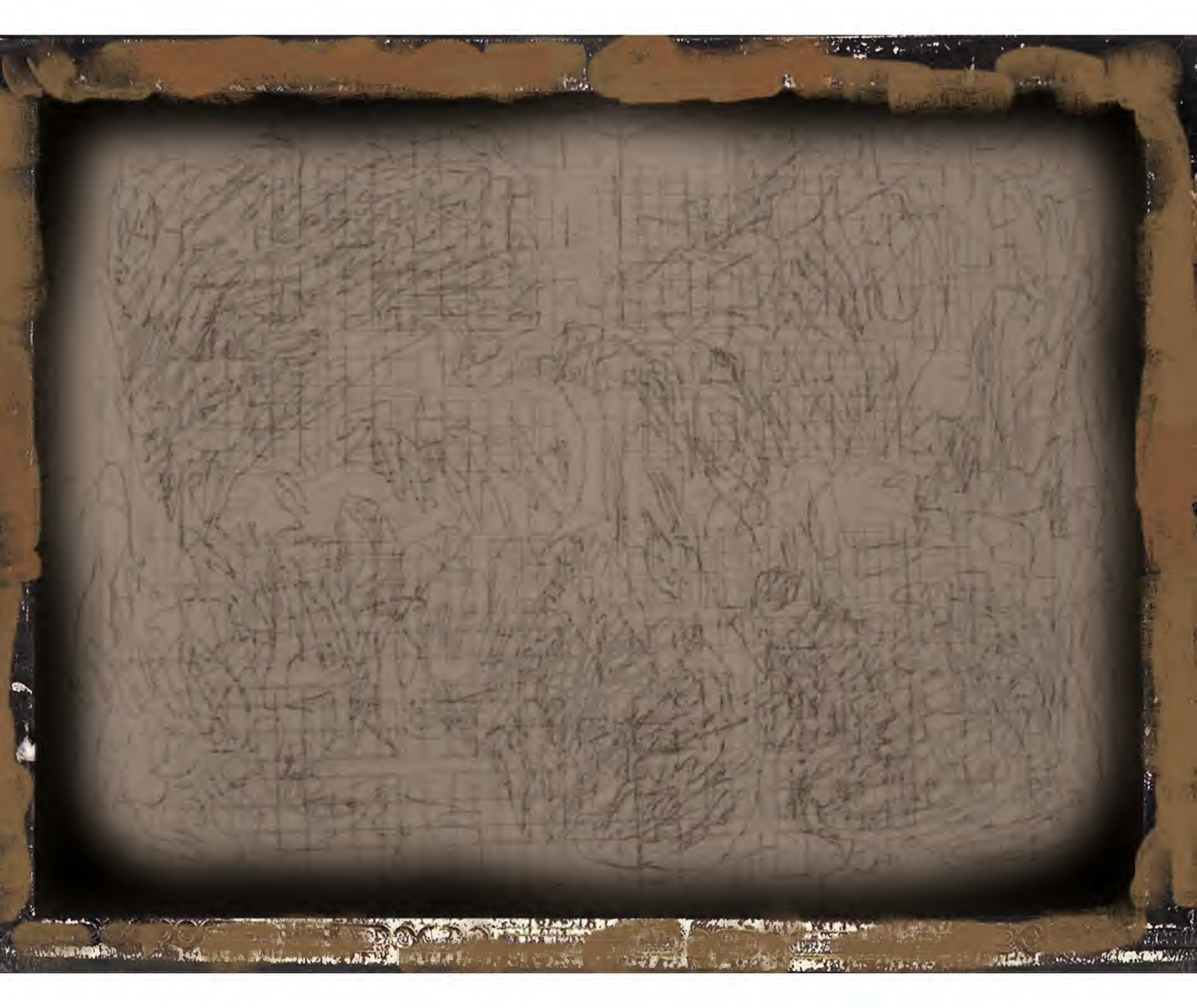


















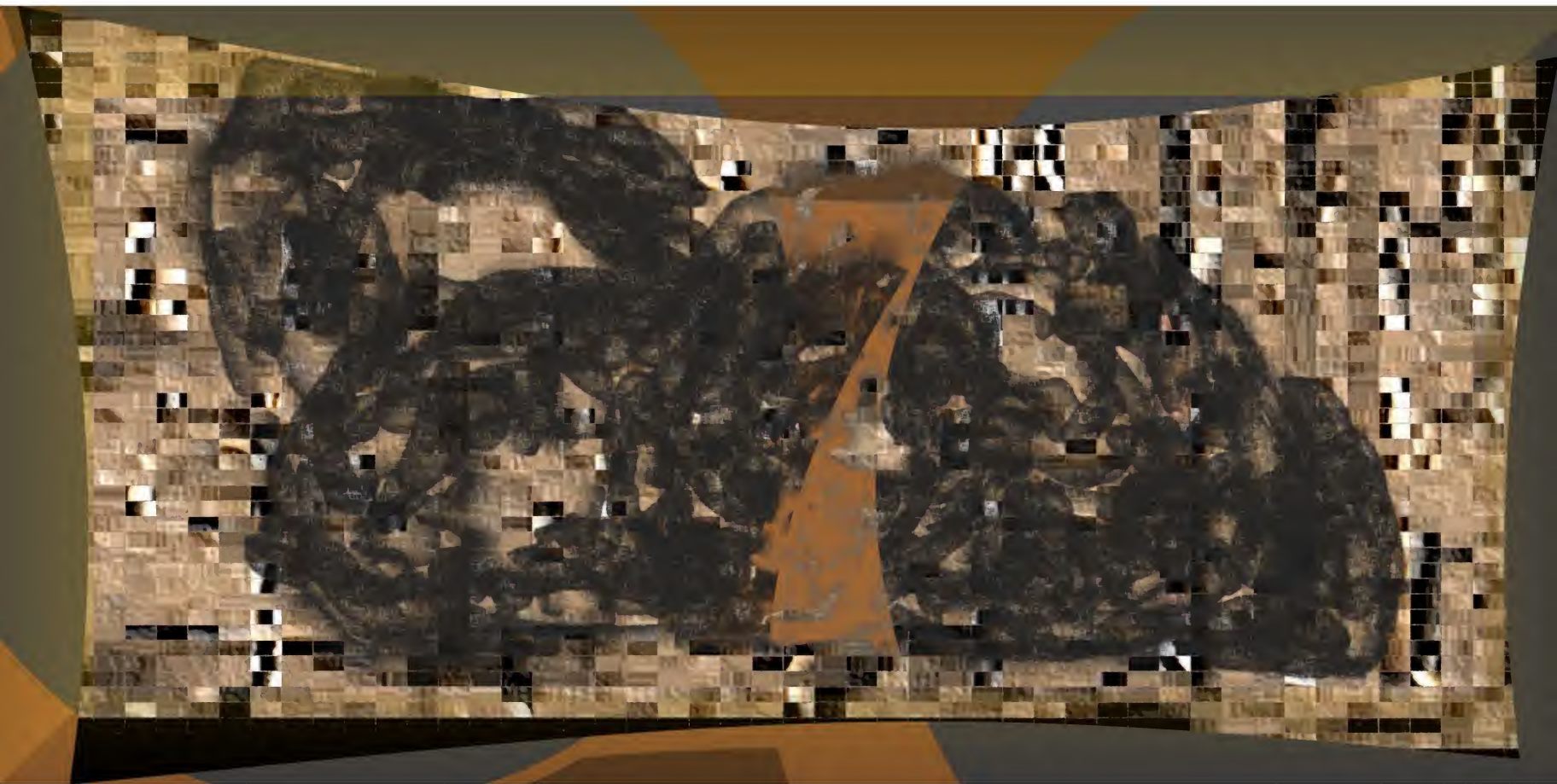




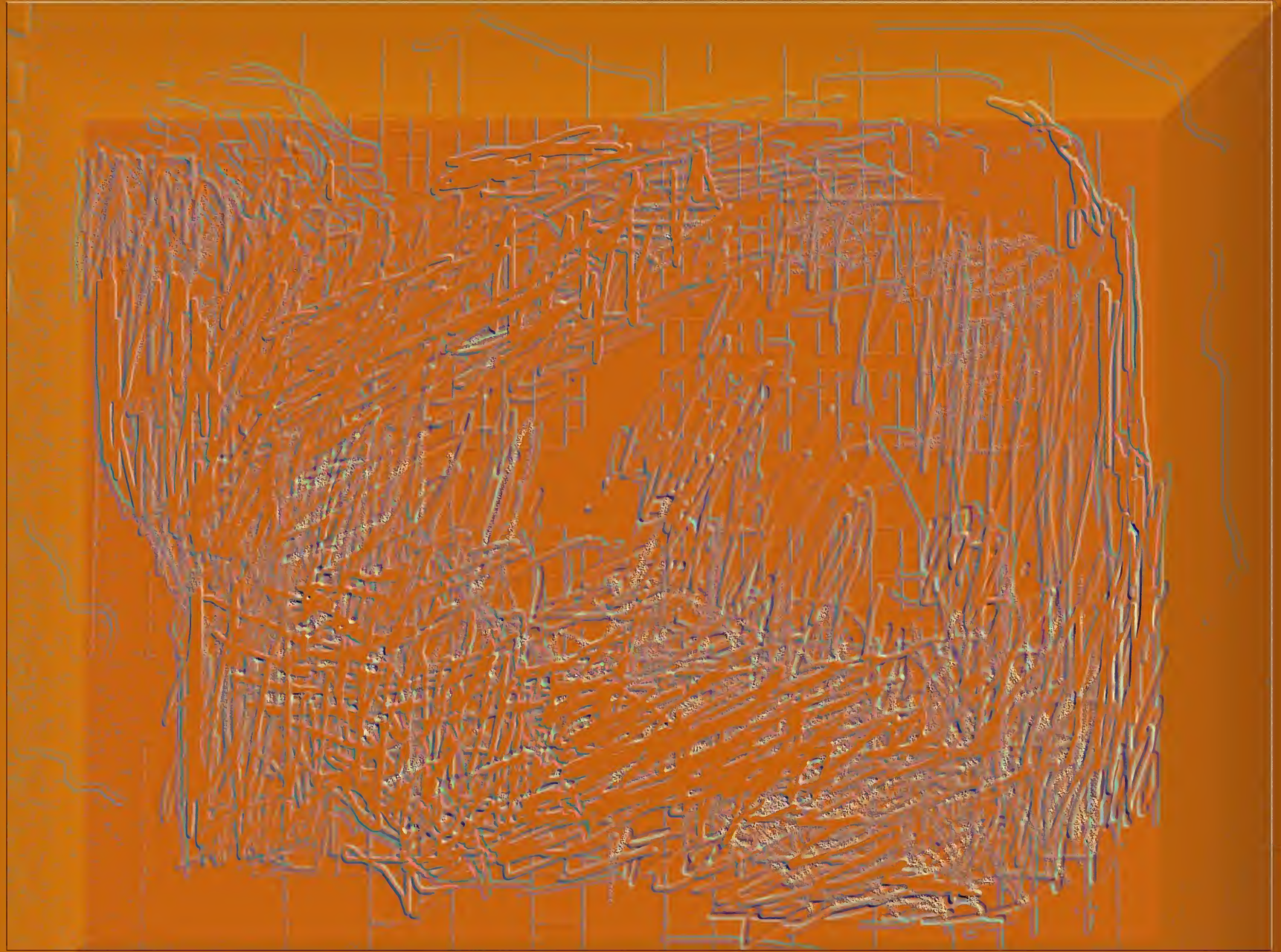








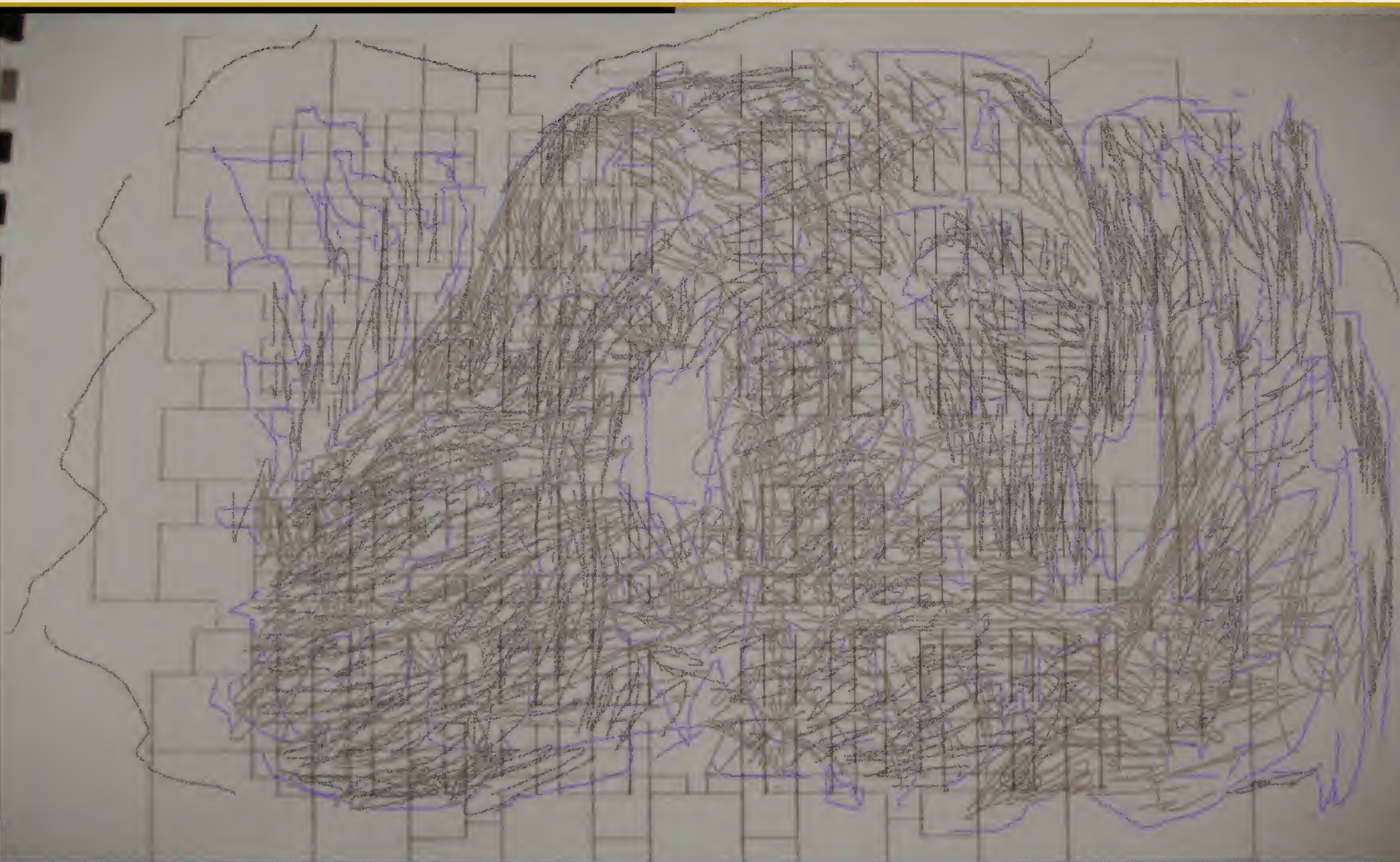






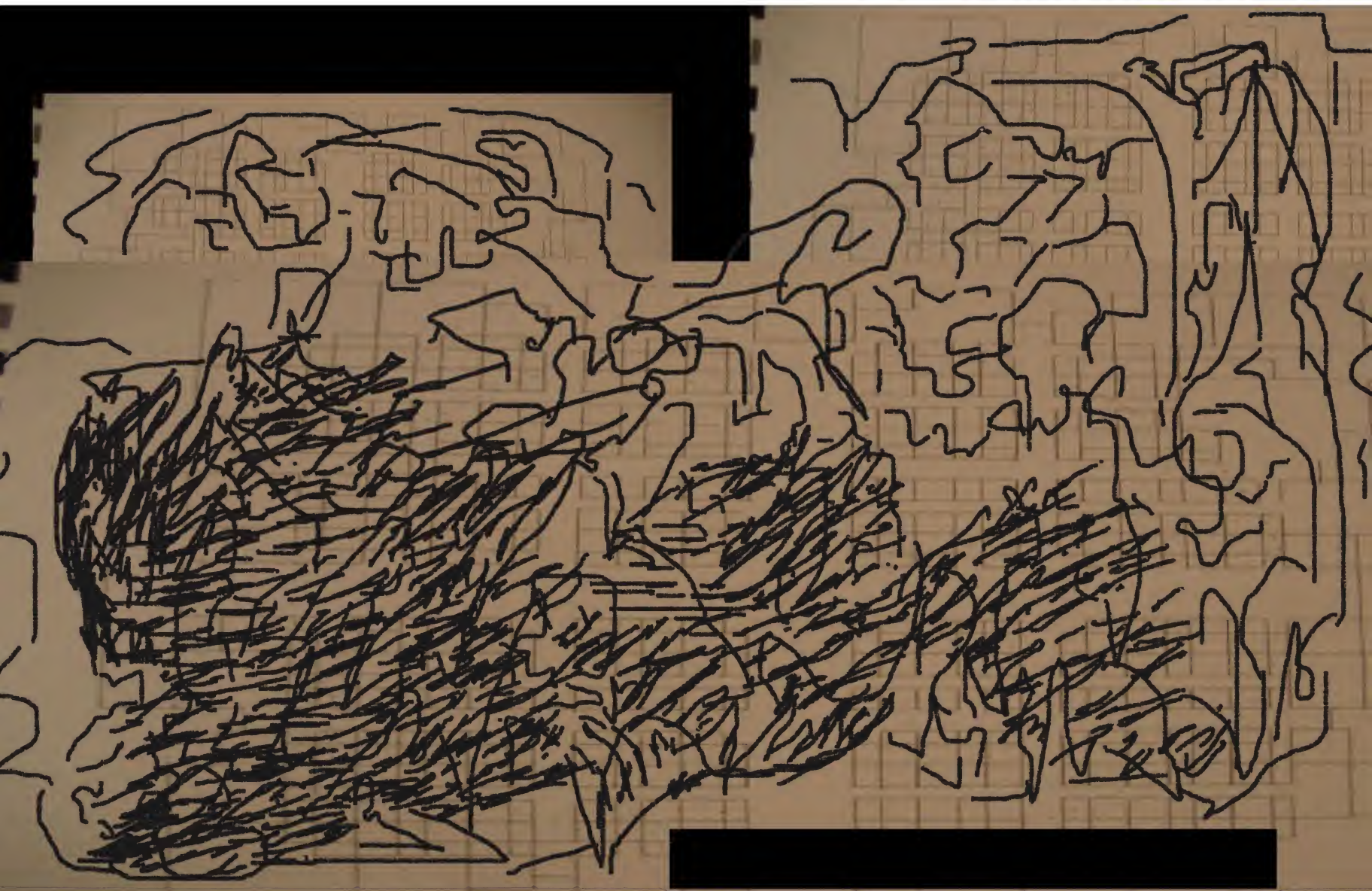




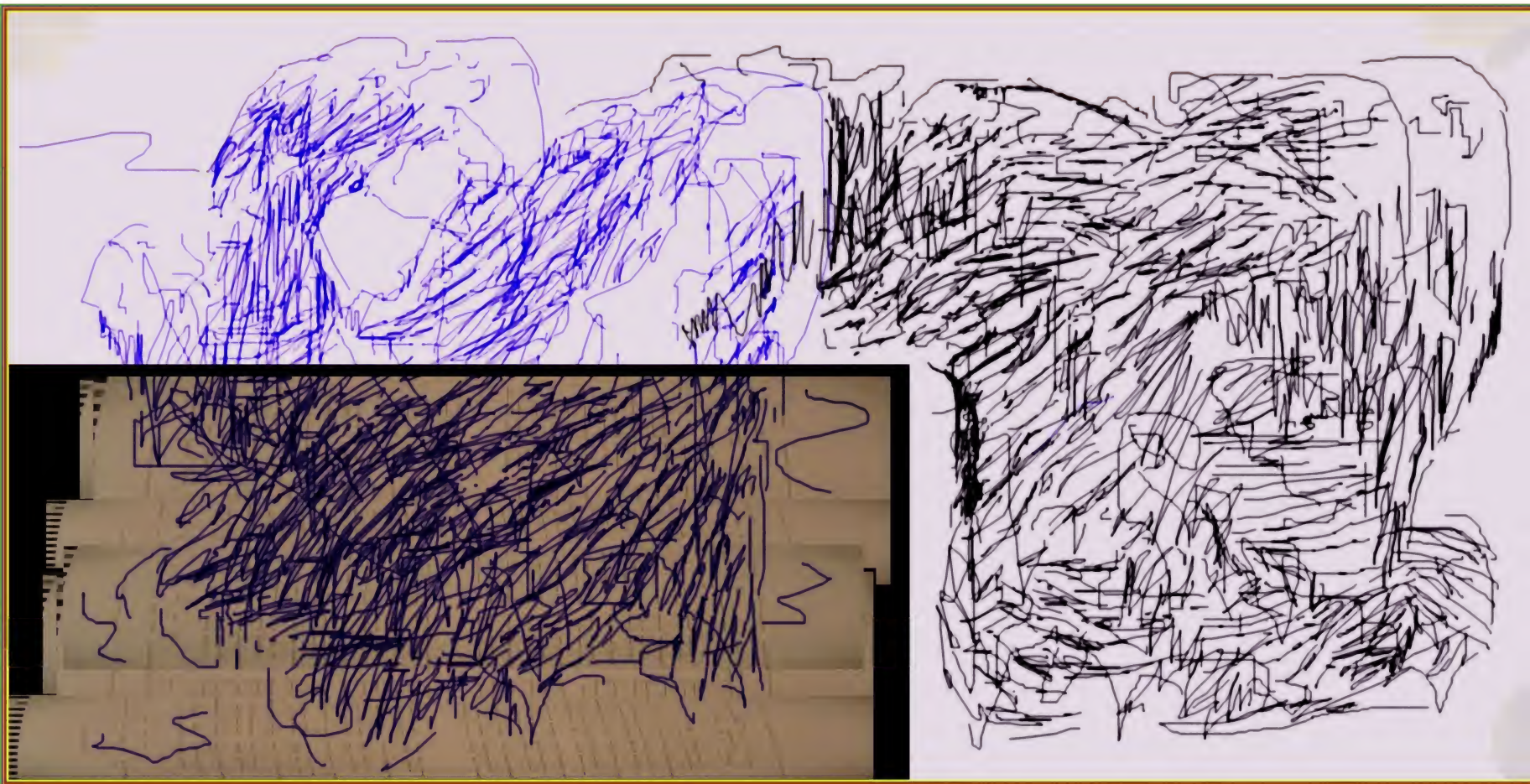






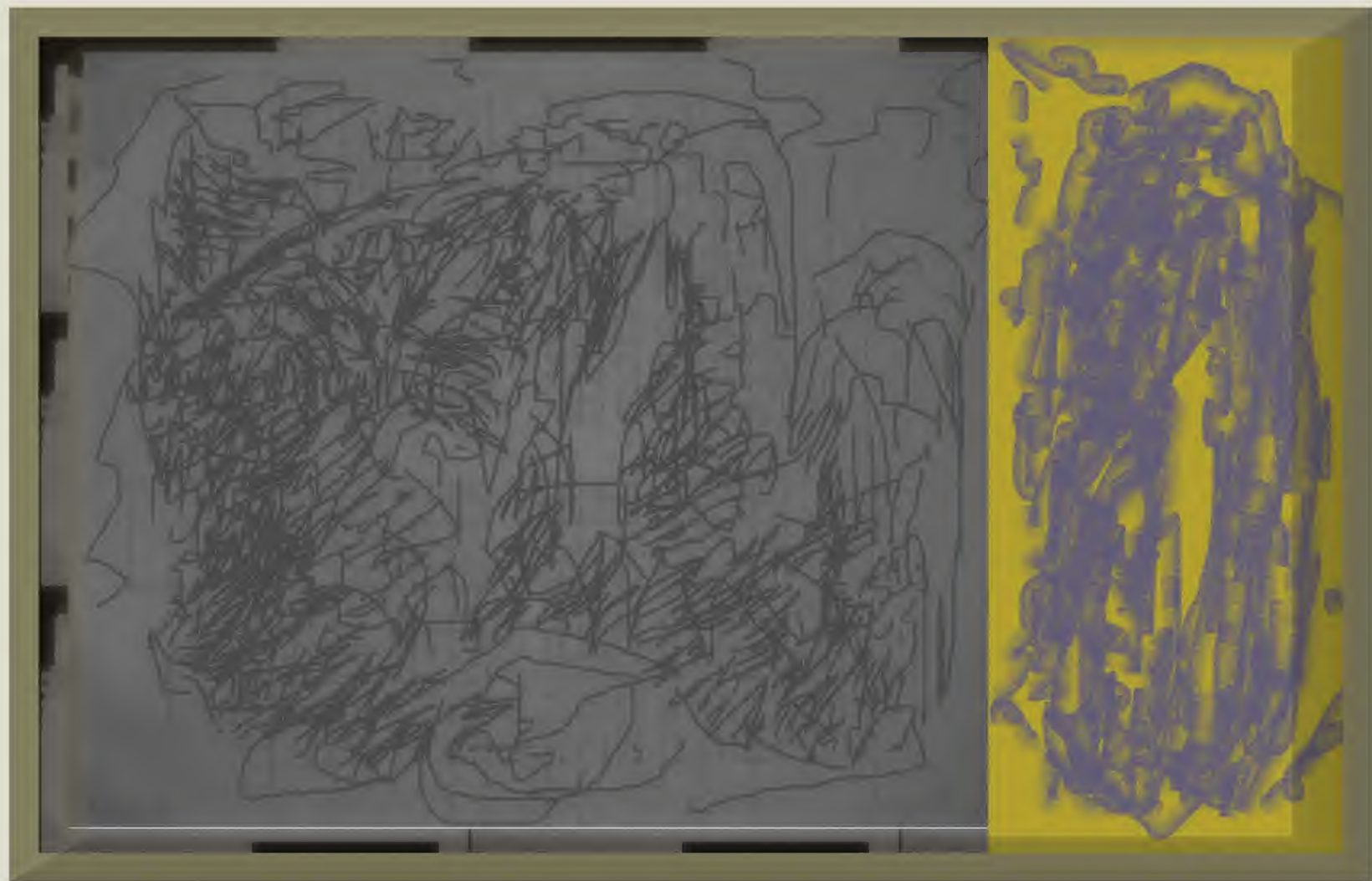






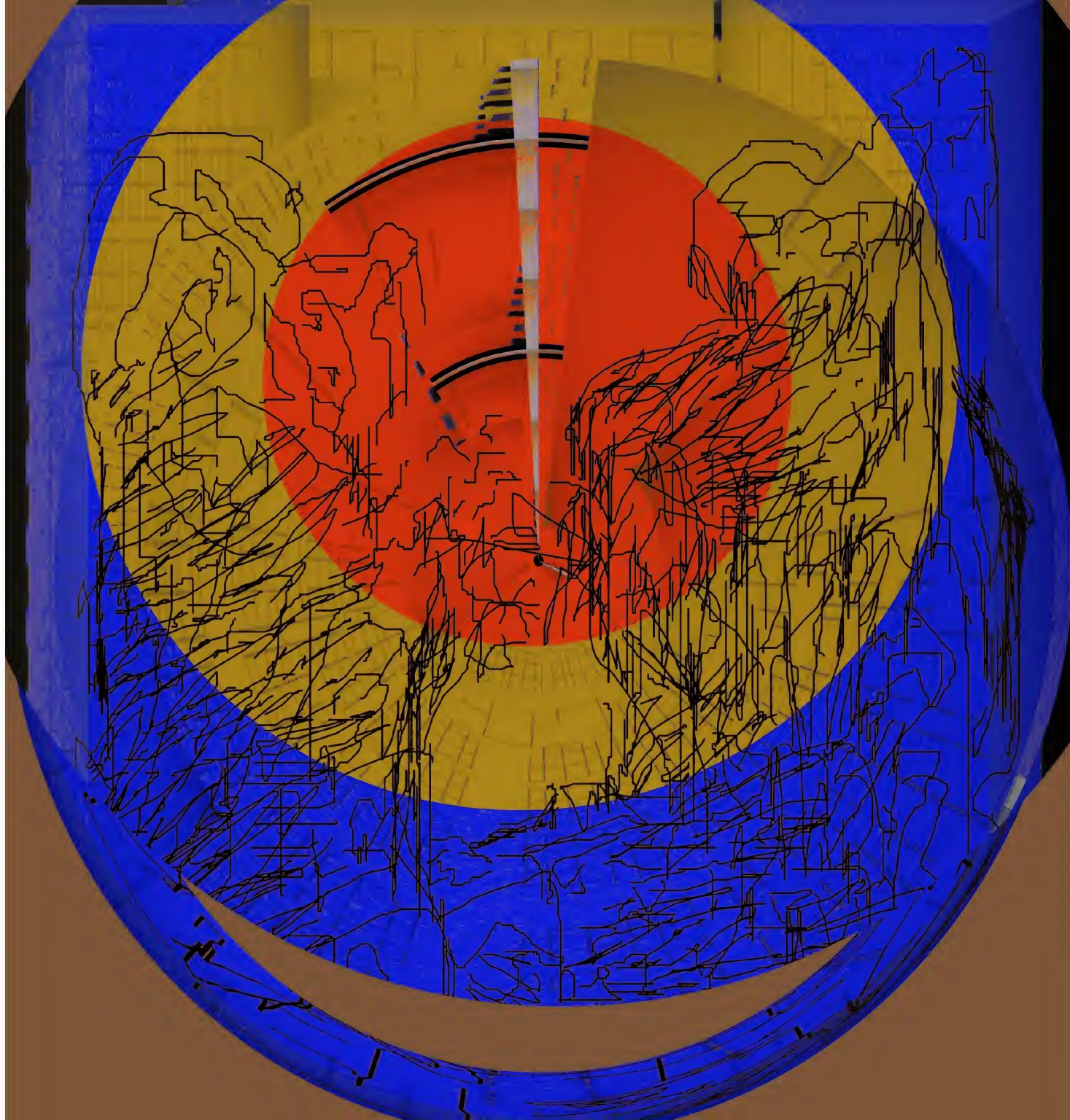




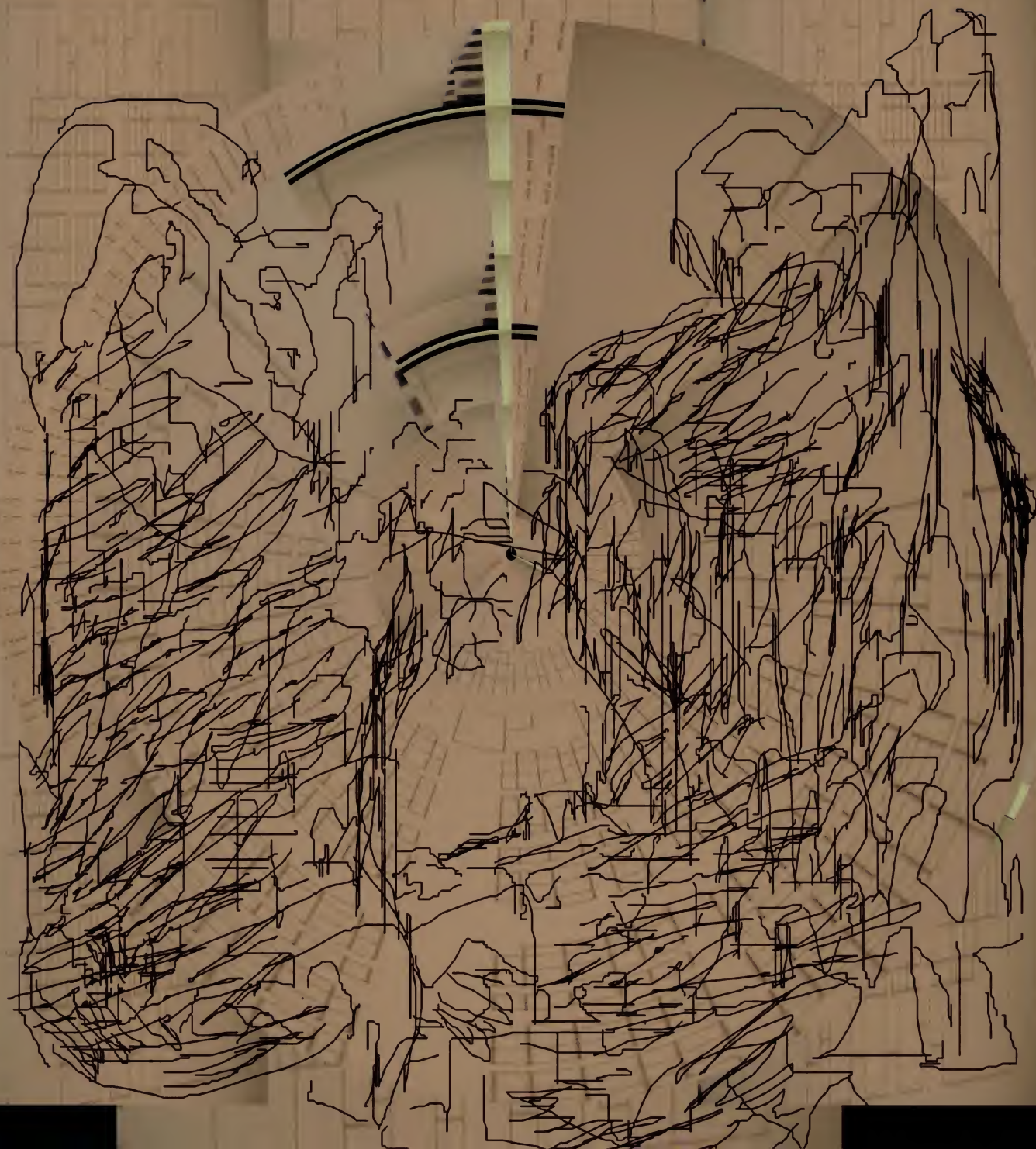




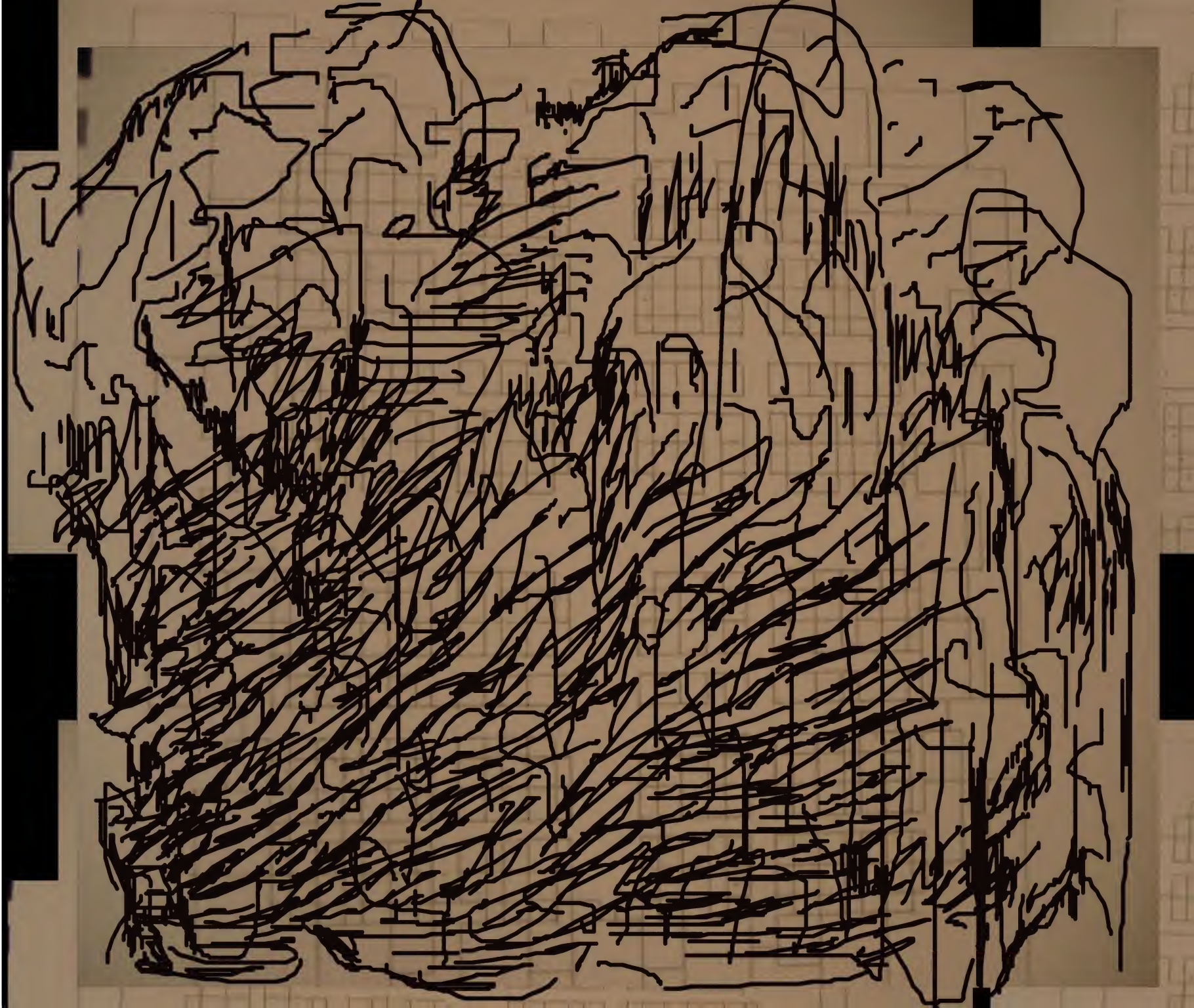
















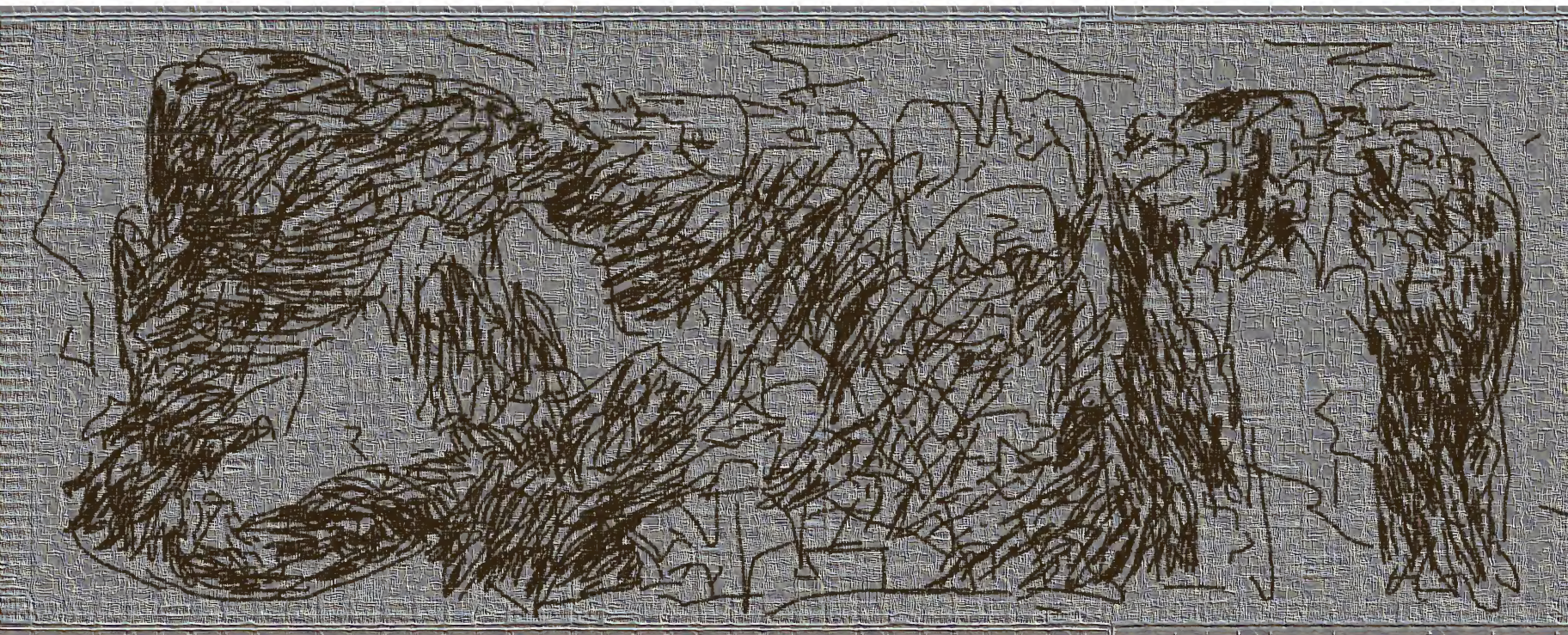












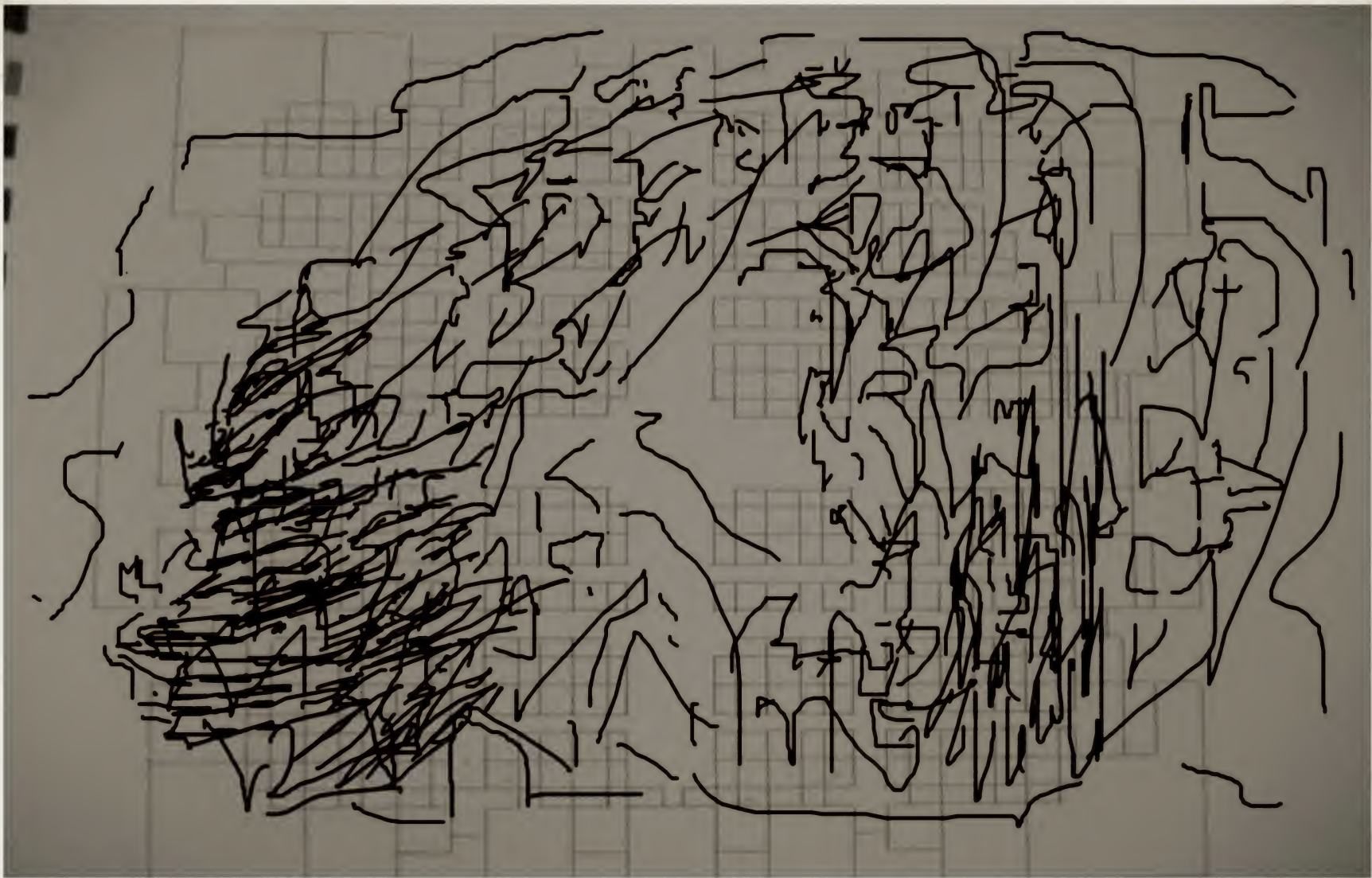




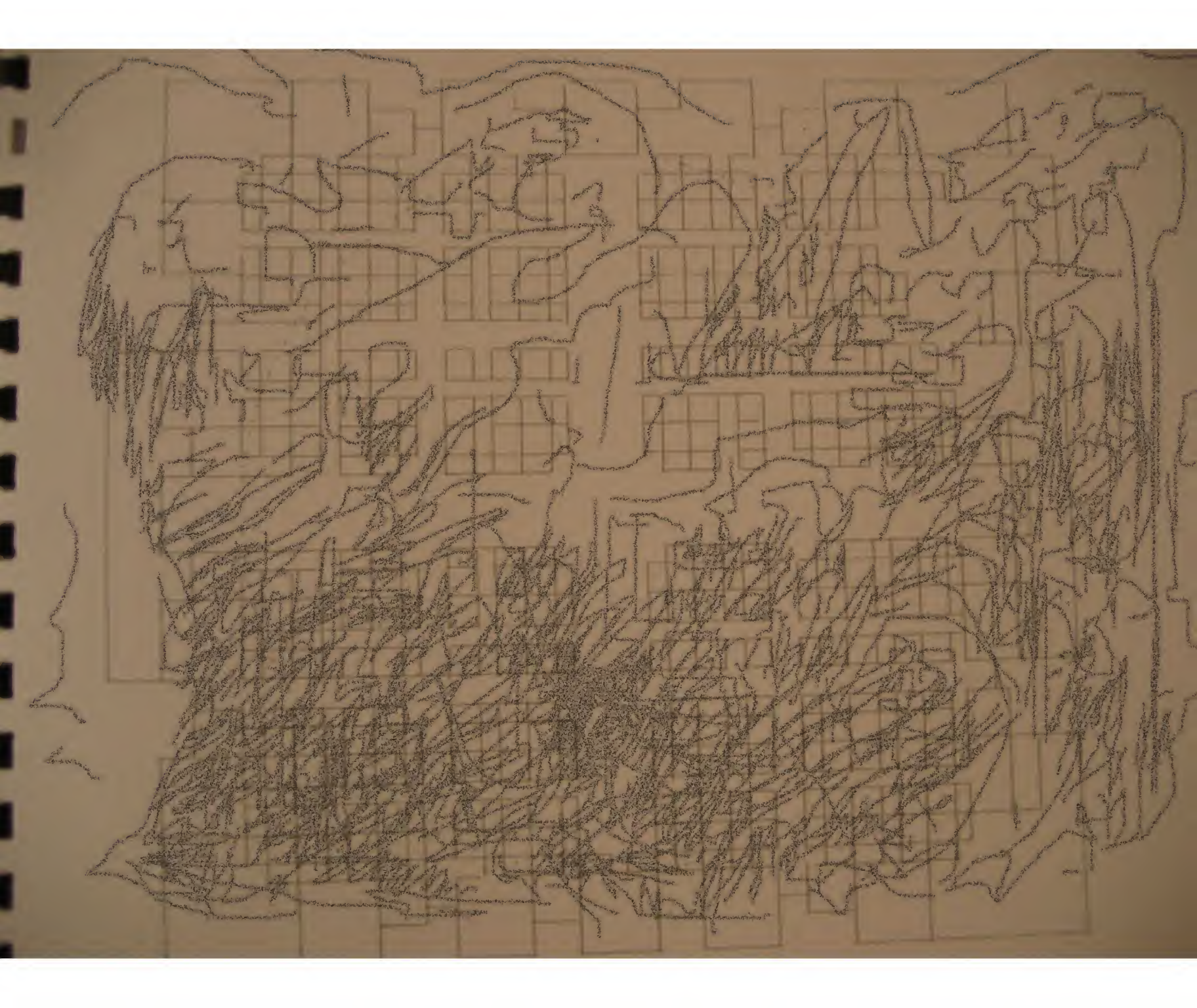




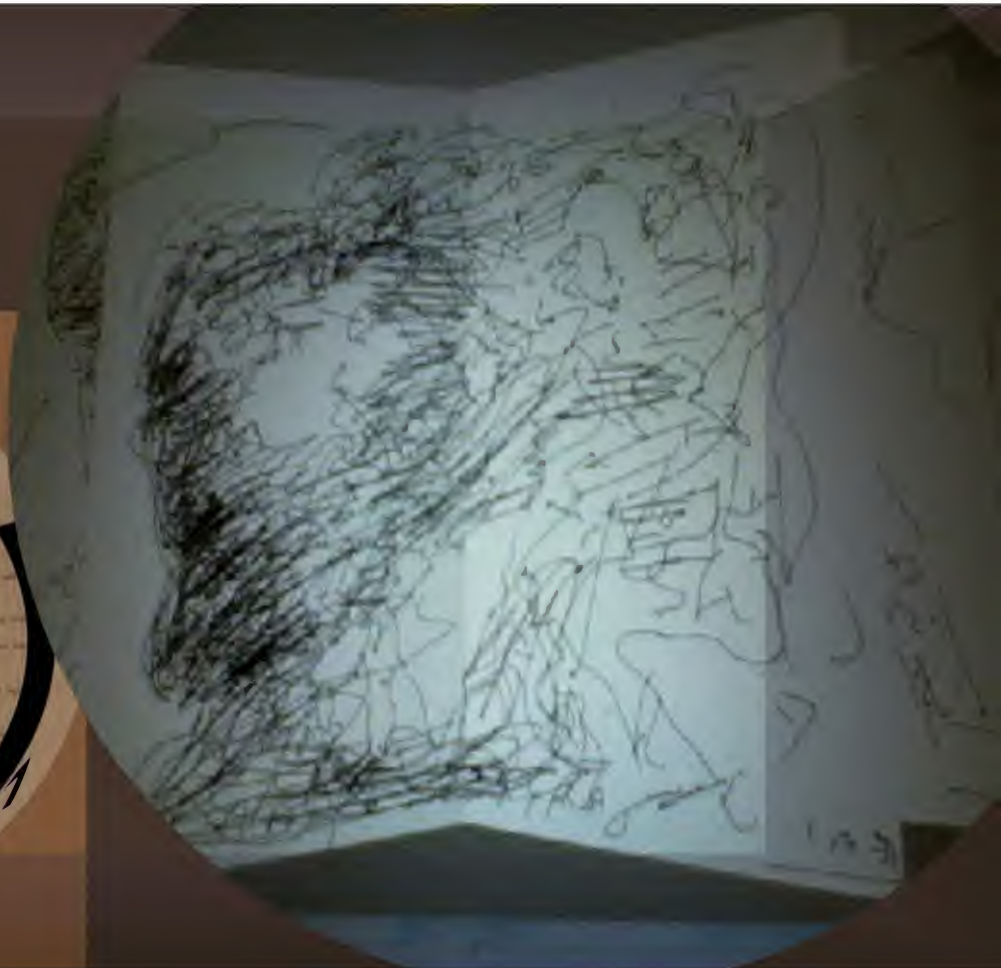












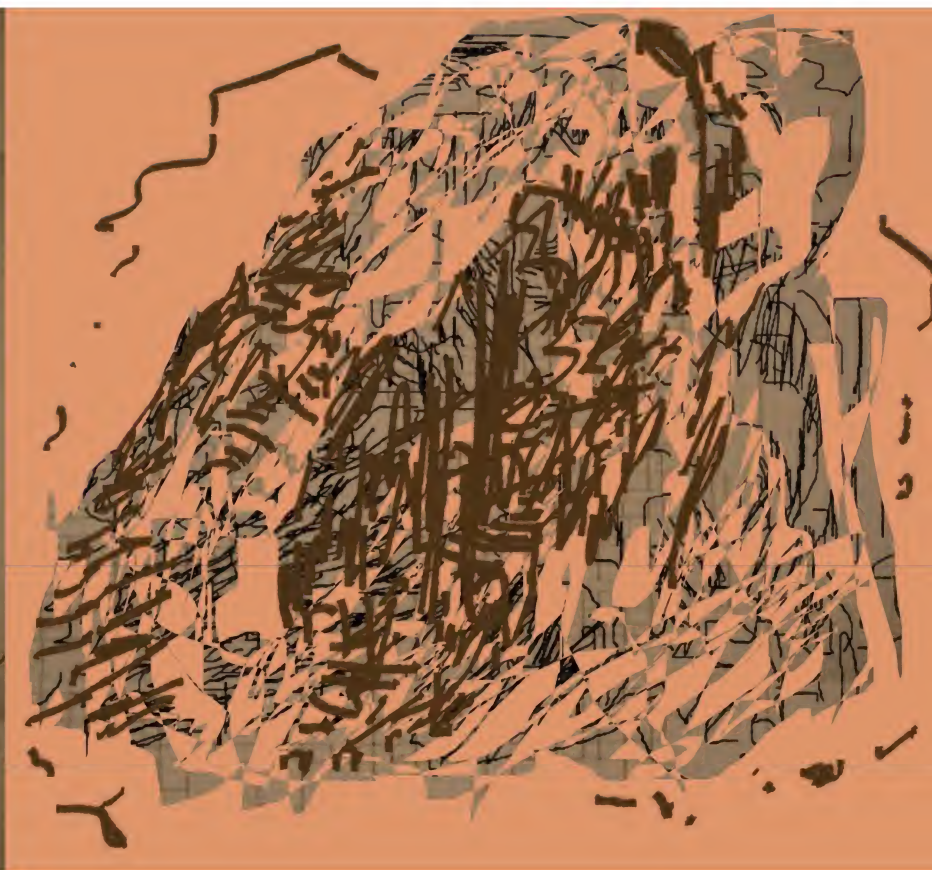
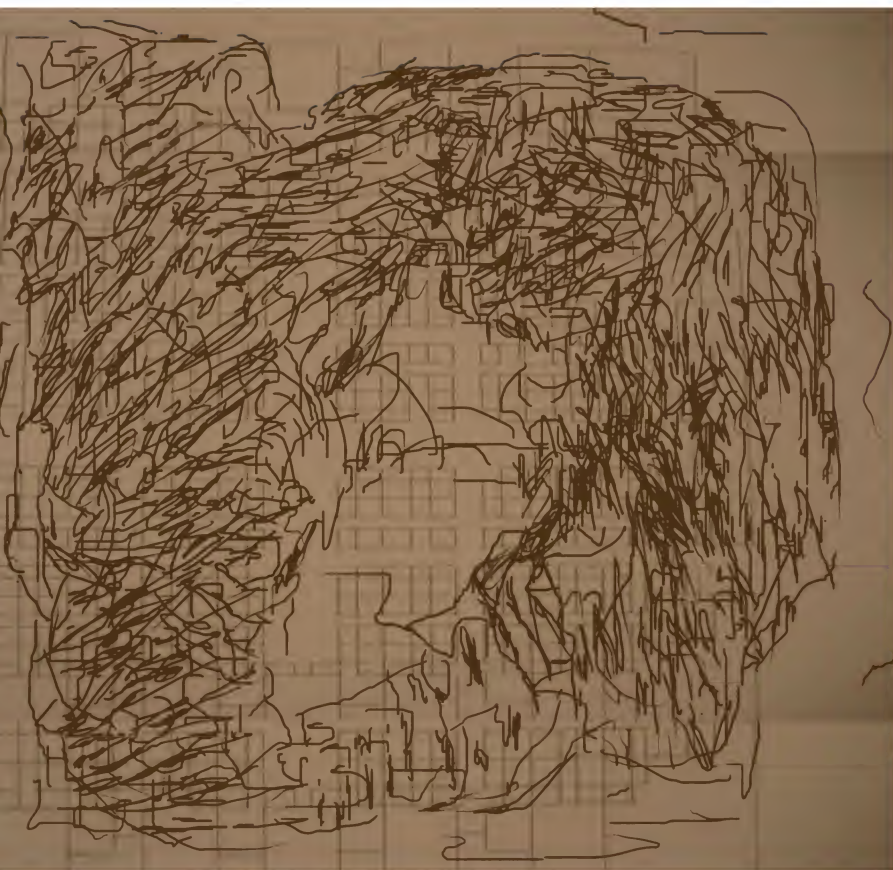


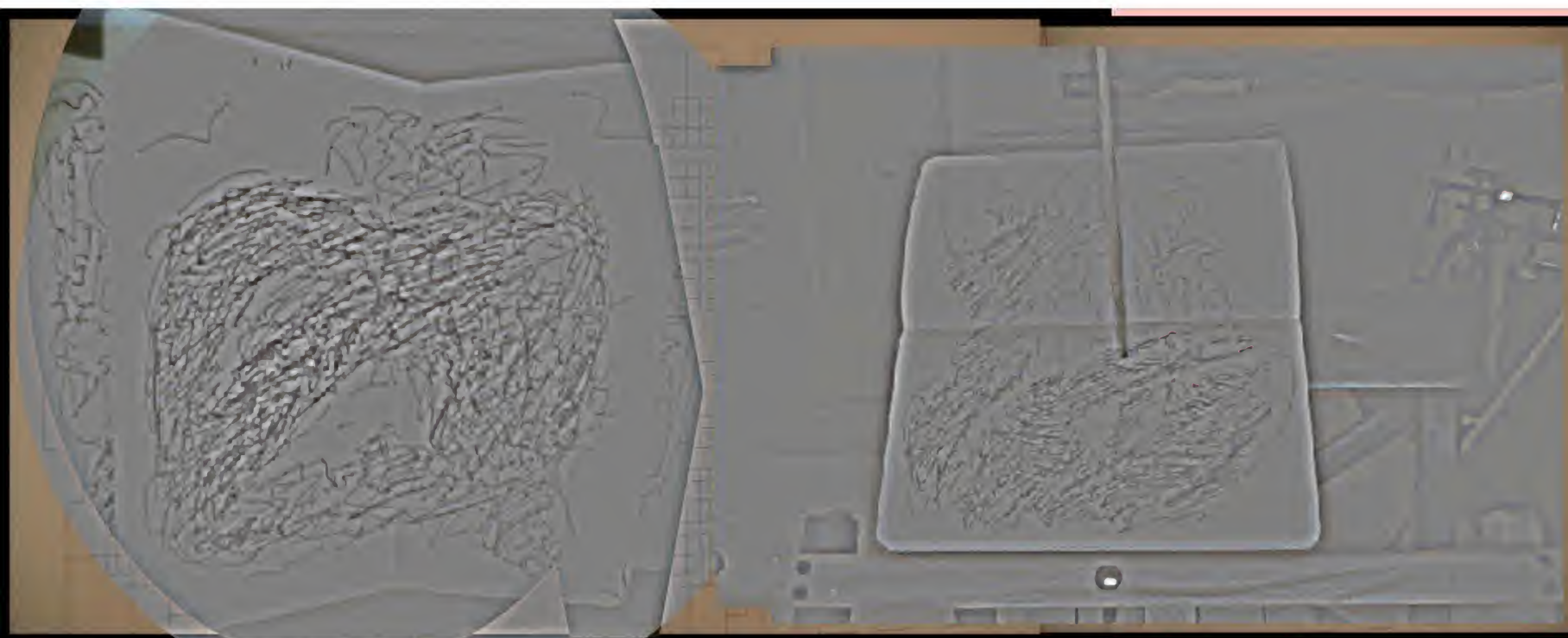










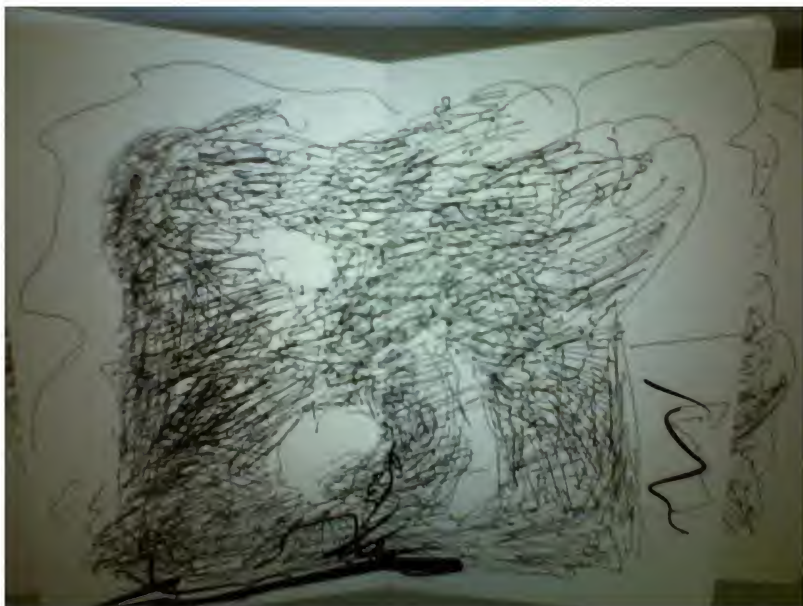






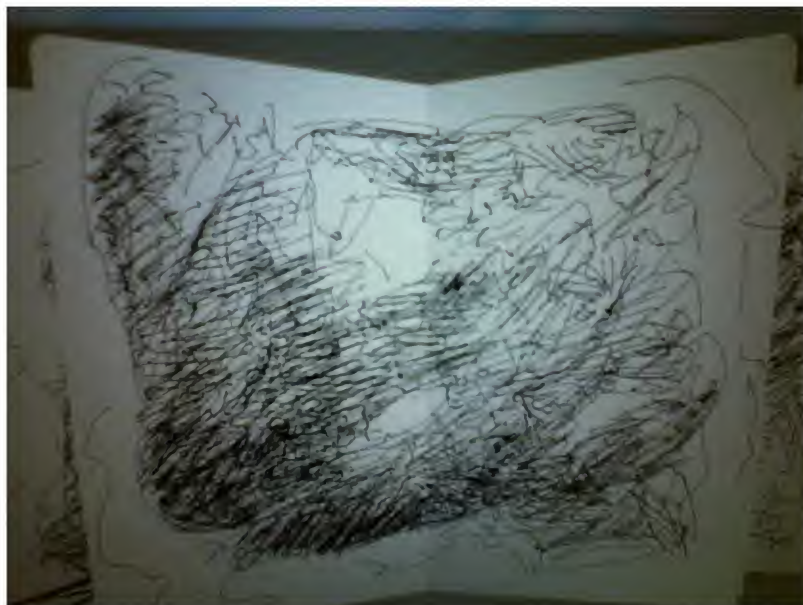


















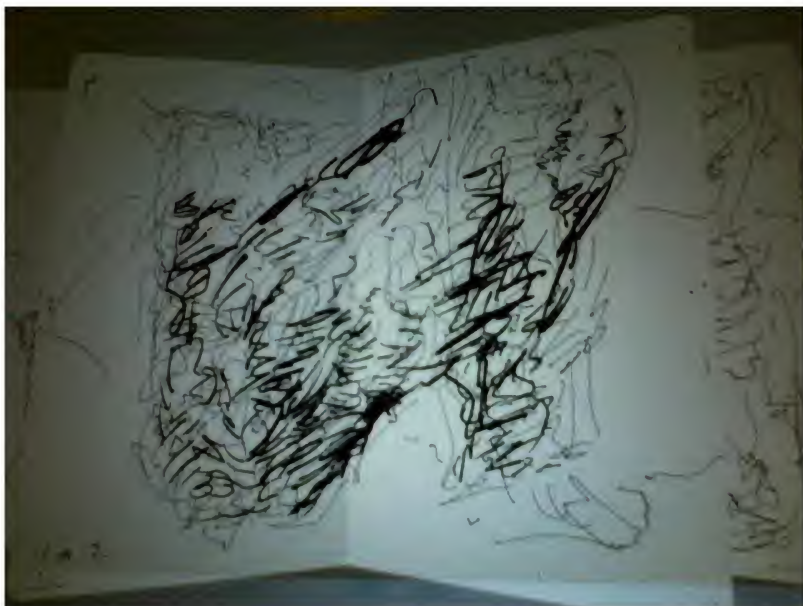




































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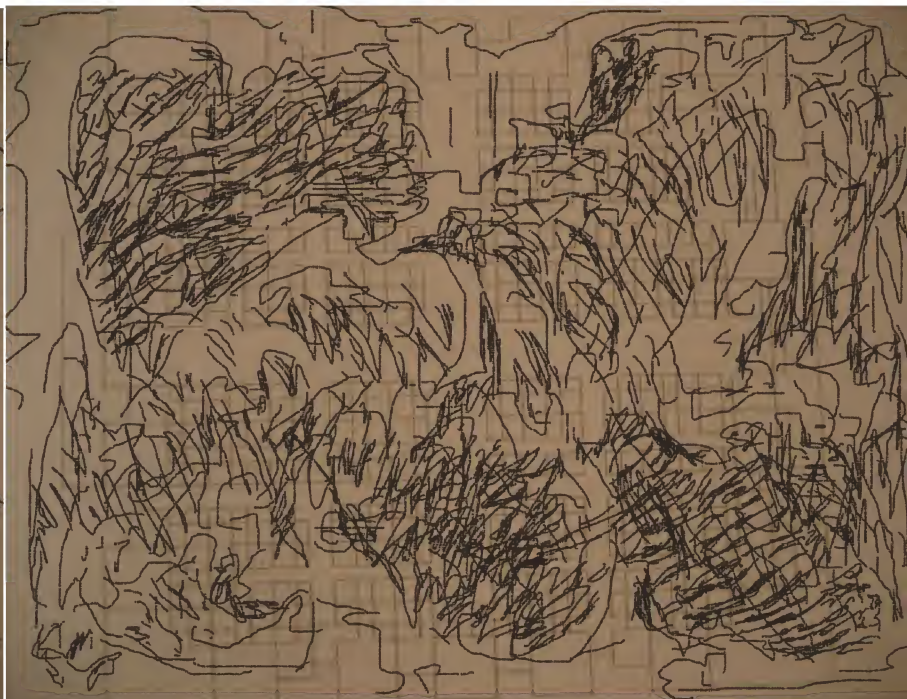
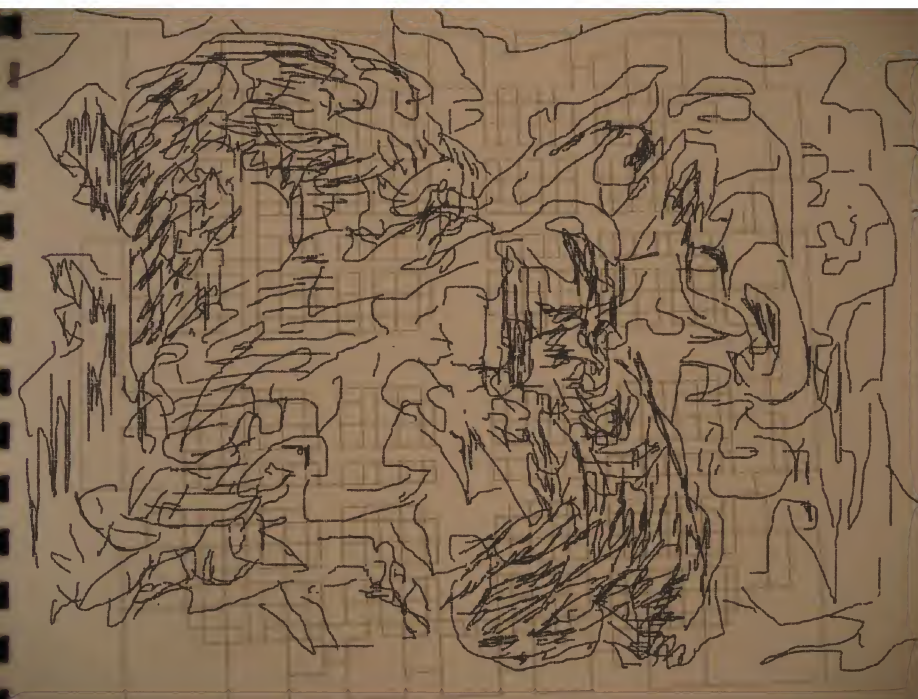




*Skr 25*

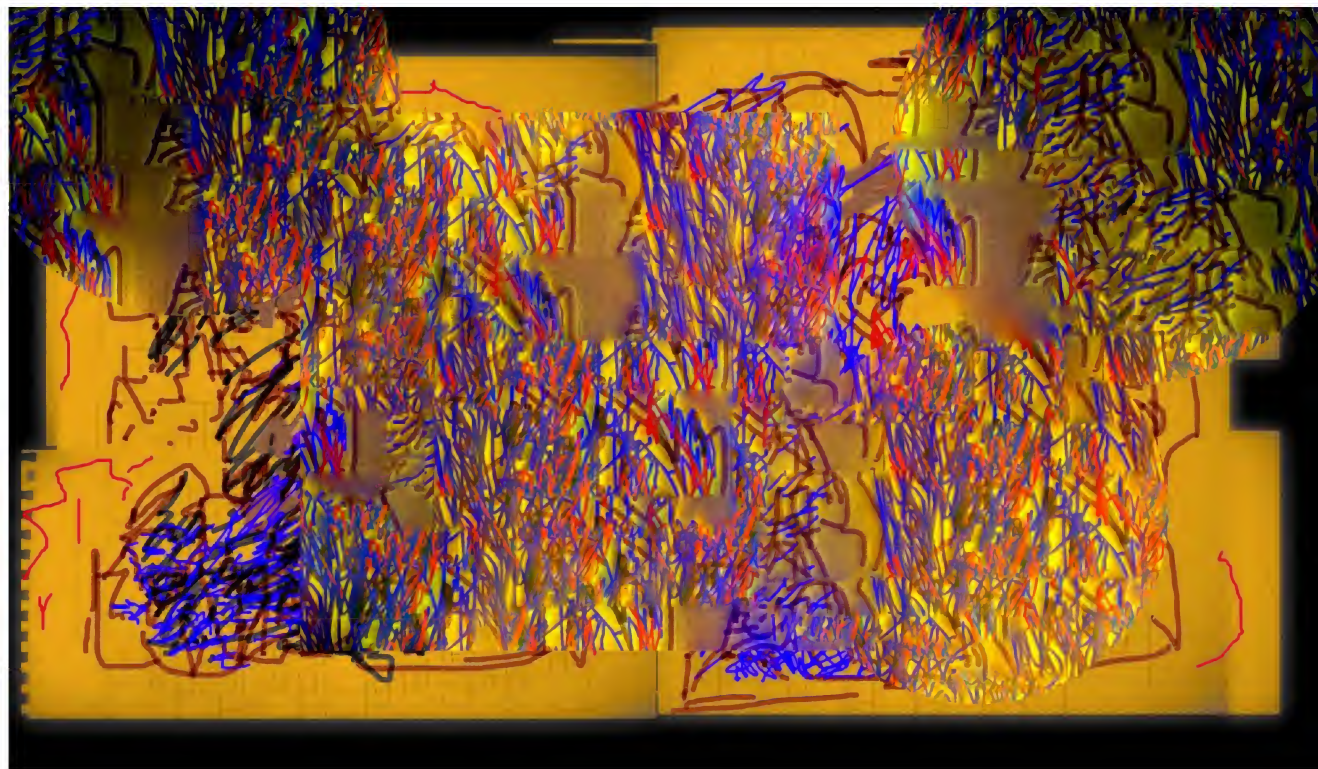
*Rock has recently lost interest in dogs and horses and tigers and such and turned its focus much more amusingly on ghosts....* Sting after all was forthright a long time ago with “Ghost in the Machine” ( a term referencing what one might call interference patterns) and the traditions by which the dream machine takes the psycho analytic thread as something to analyze as a philosophical bracket occurs for example in contrasting the dream as over determined, such as Freud “burning” dream in which a father has his dream interrupted by its question- “cant you see I am burning” The self defeating dialectic put forward in “Monsters and Men” has over time become a kind of canonical riddle for rock lyrics, Odelle just returned with... “hello” ( from- form the other side)... in other words rock lyrics now examine the way they refer to the song itself as being what it is about.. Digital art, digital music have the same kind of electronic logic...interference patterns over analogue, the interest being that the dream thinks topographically- poetically but does have any conception what so ever of “analogous”, the dream does not call itself an analogue... therefore while the “burning” dream can be overdetermined is also true as Heraclitus says:”How will they hide from that which never sets” for example I use the dream as continual process- I know when I sleep I analyze my problems and interests and arrange my conscious thoughts and directions for the next day... this writing for example was predicated by a vision of jet craft flinging into destruction zone witnessed by comrades on radar and then in their grief these people acted out the nature of the pilot who deliberately flew into oblivion ( it is a parable for the grief I feel for Robert Smithson who died in - aircraft was piloting and who I suspect may have been very distracted by his interests in the writings of St Exupery a pilot who wrote on the euphoria of flying conditions... the dream says I am not going to let Smithson go...I join him to my nature...

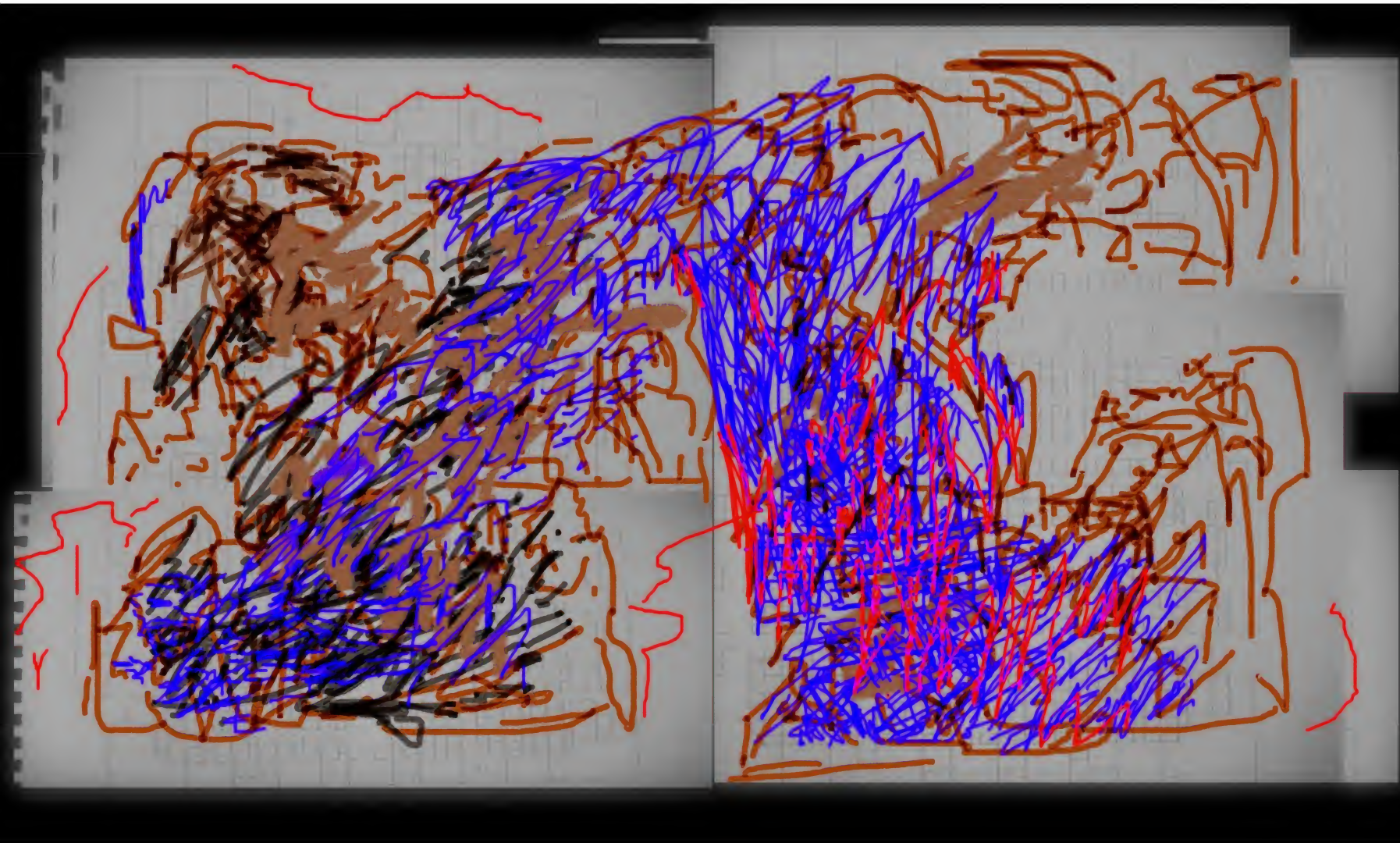
In the drawings below you see a pair of arcs like Michelangelo contour crosshatchings under the microscope now a pair of intersecting arcs which then give relief to each other...like that...



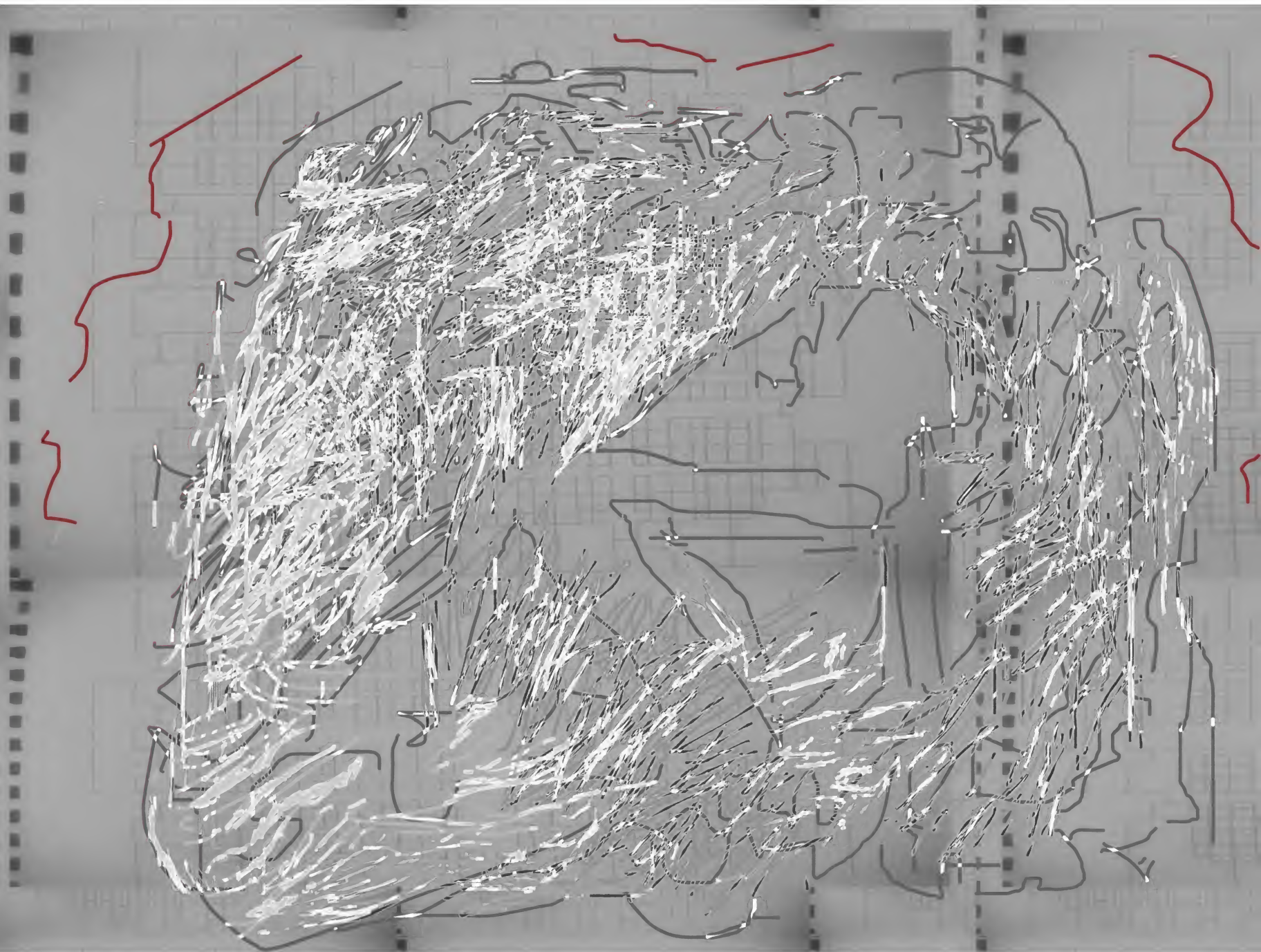


The first drawing has a  
hologram like quality  
because I played with an  
infra red “argument” as a  
kind of interference pattern,  
of which those structures  
build on...(holograms)...  
interference is the new  
transference...

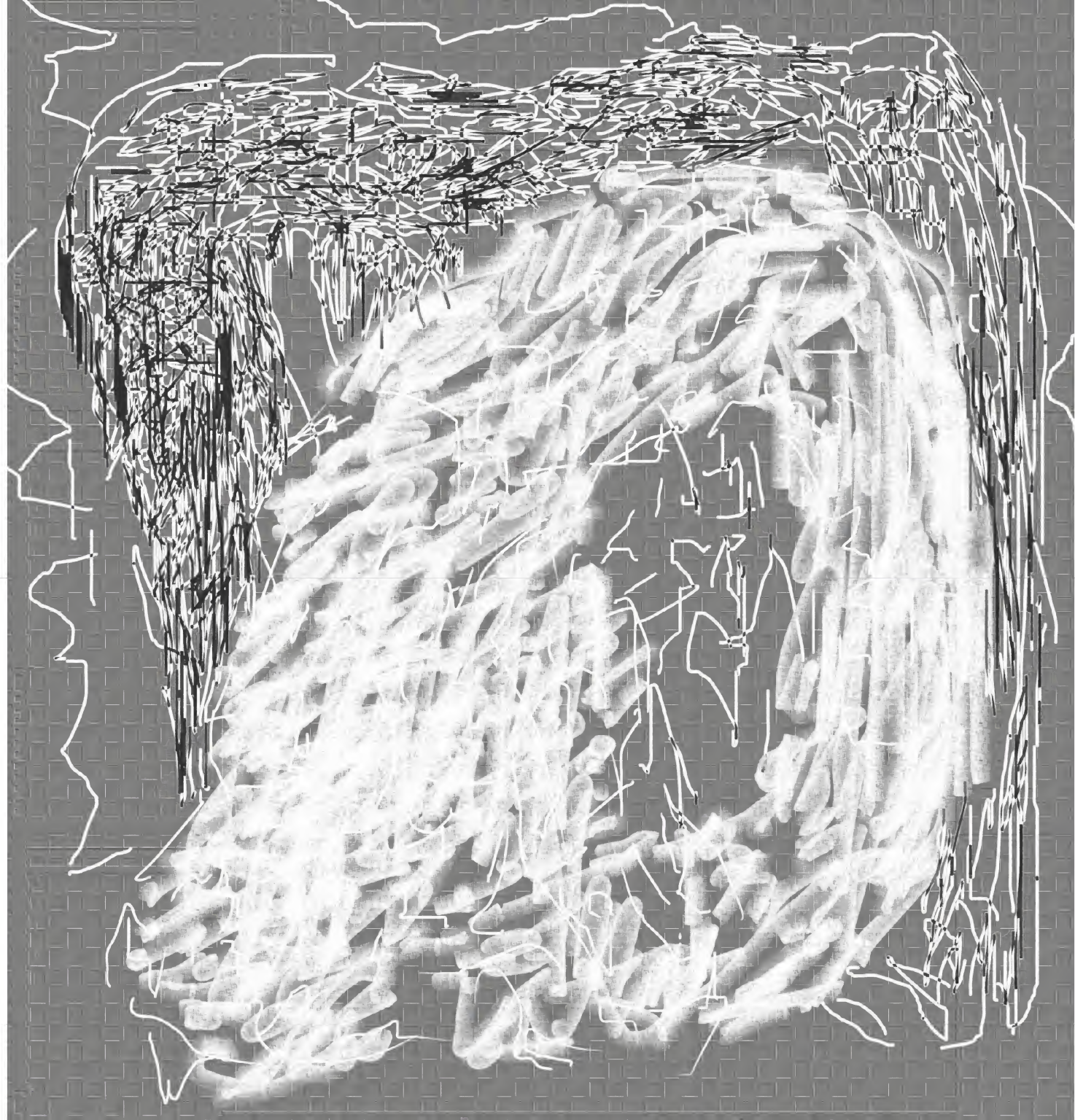






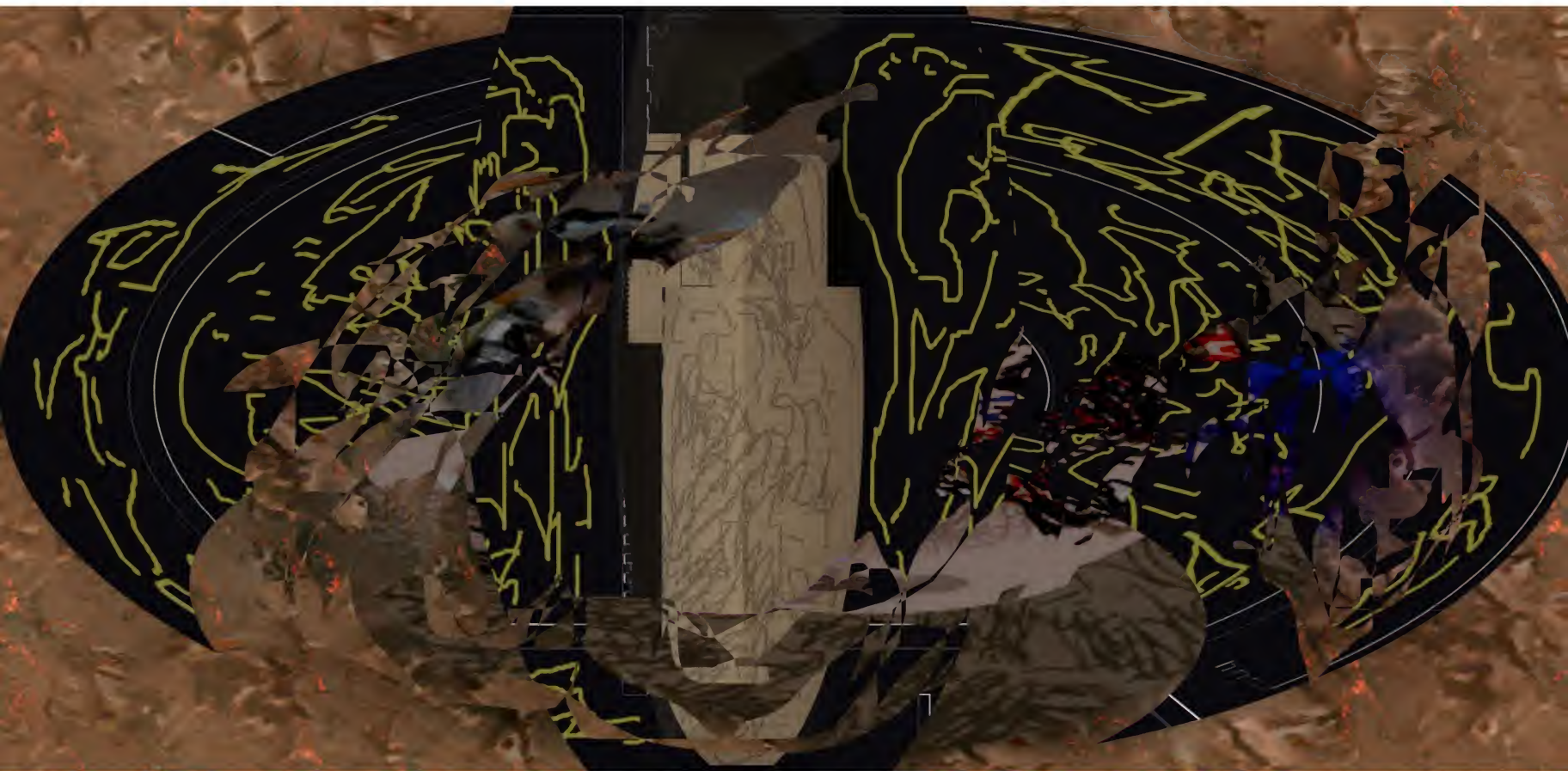




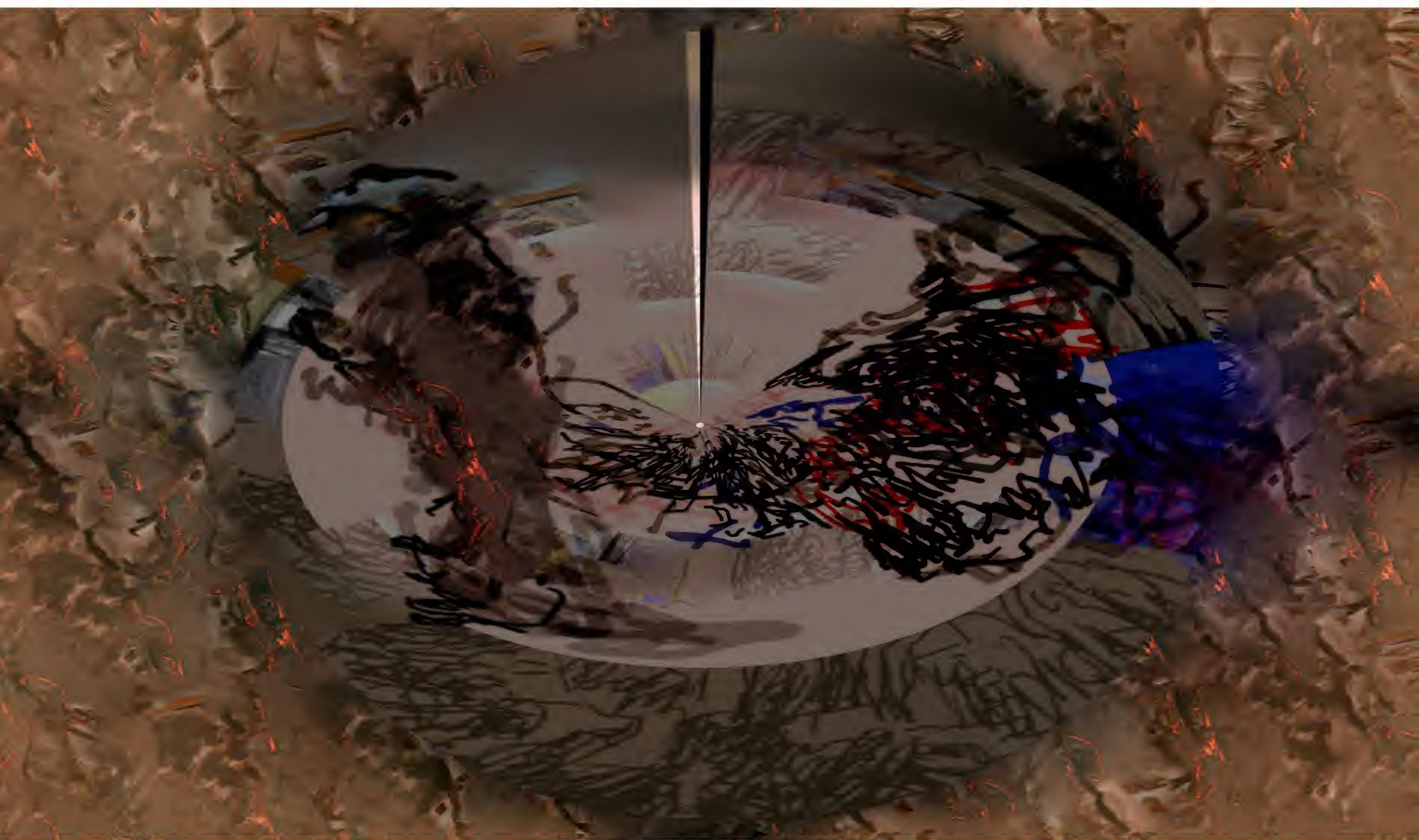


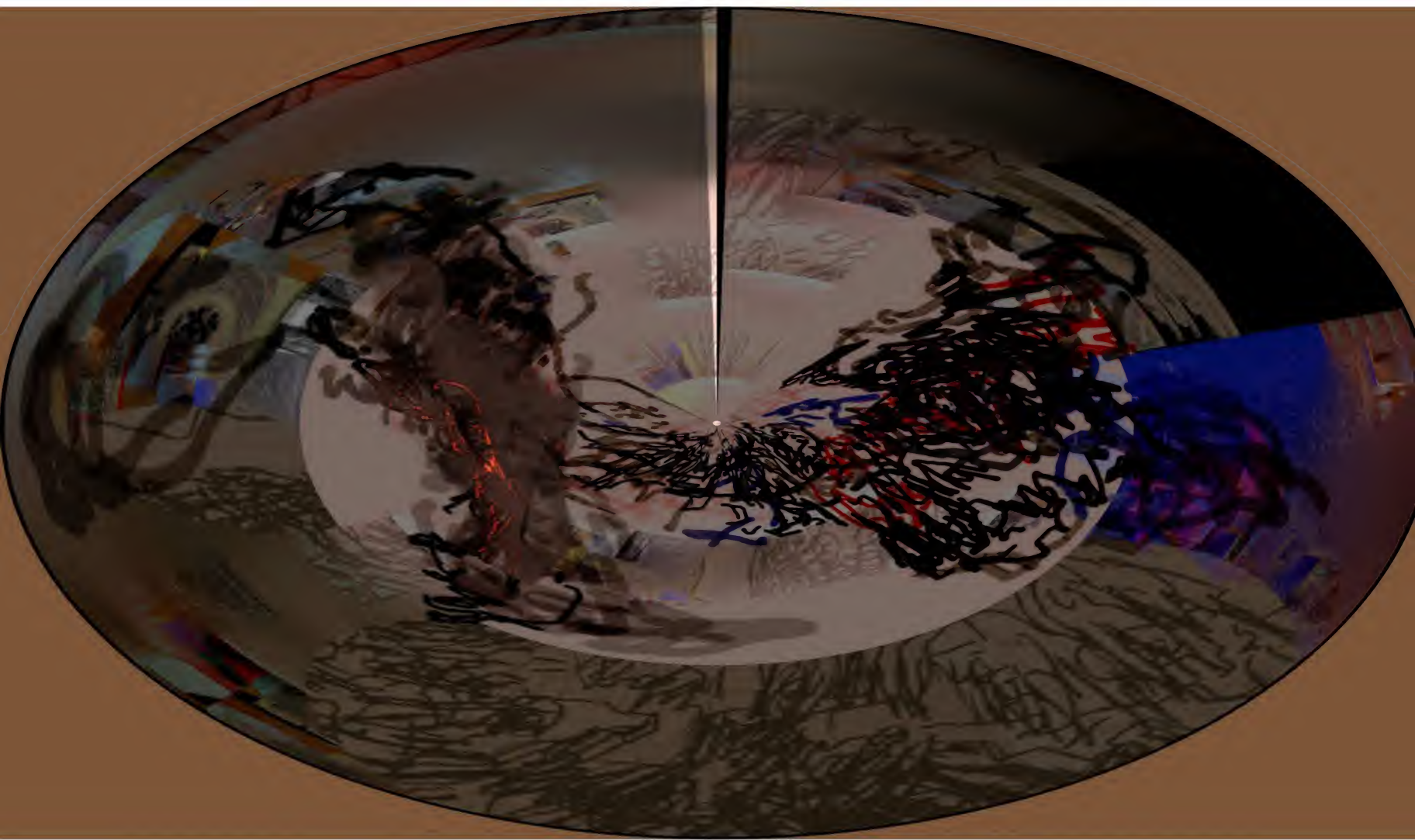






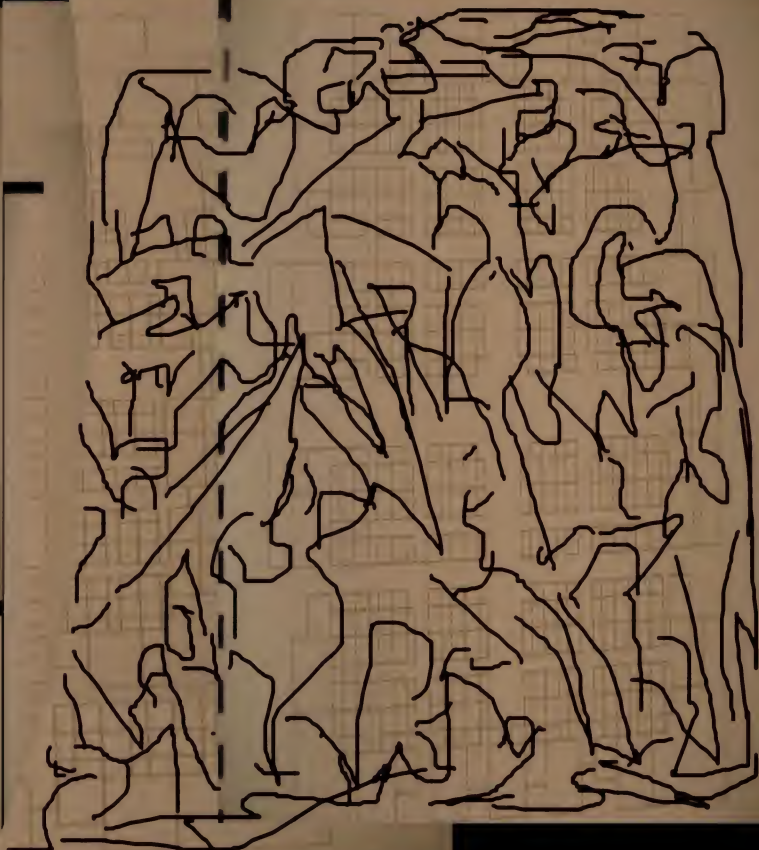
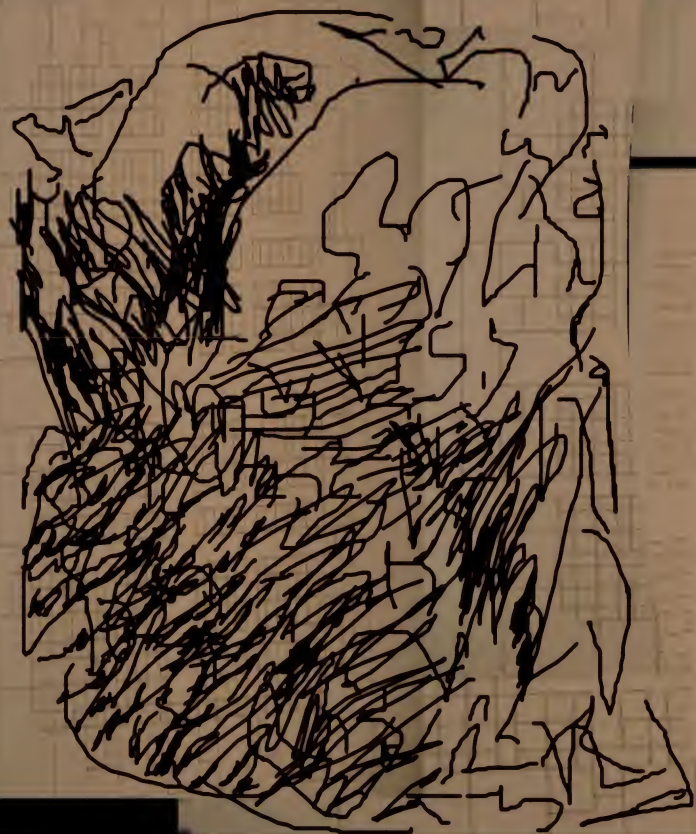




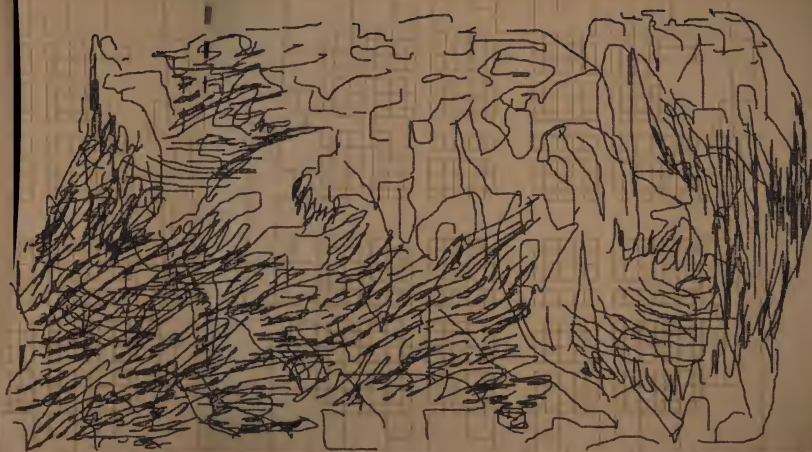
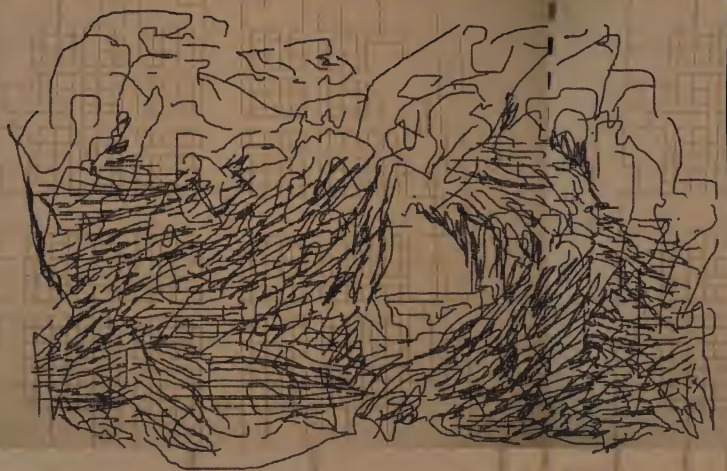


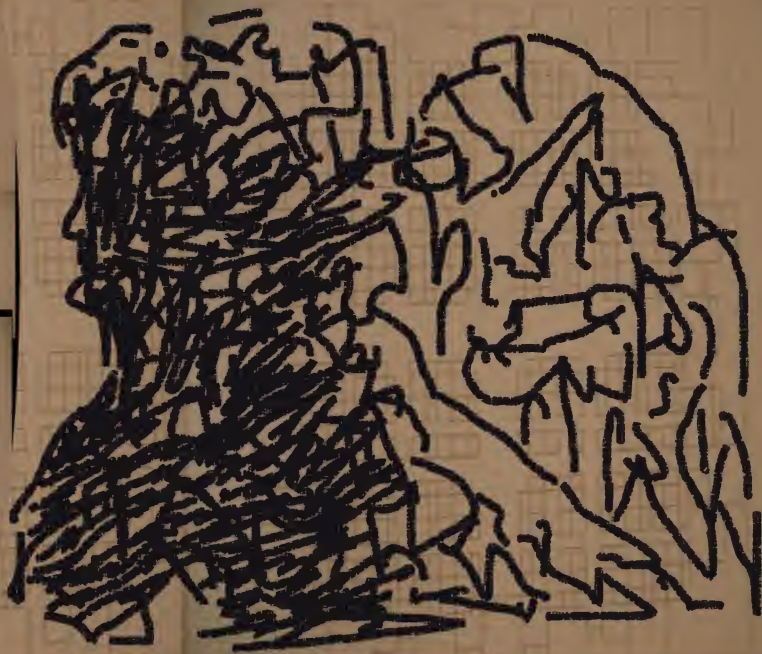
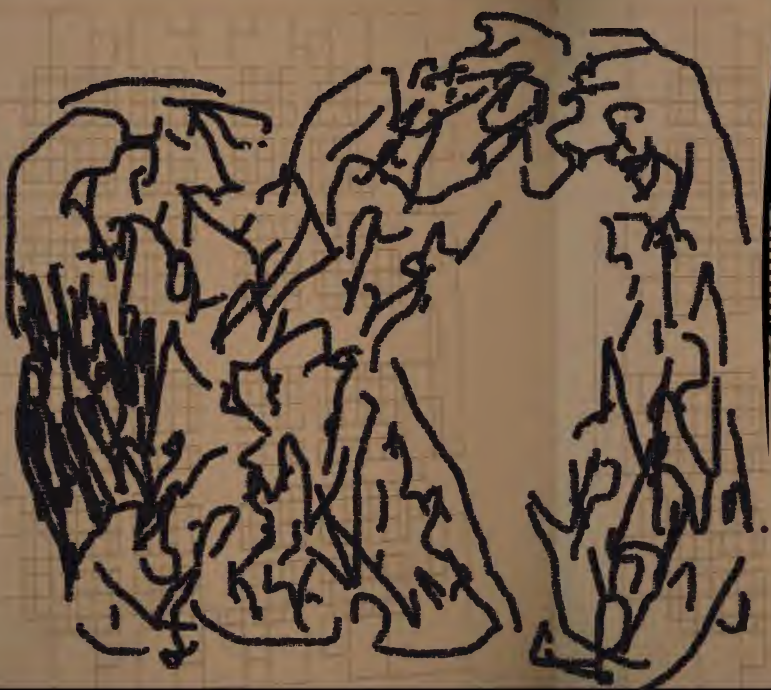




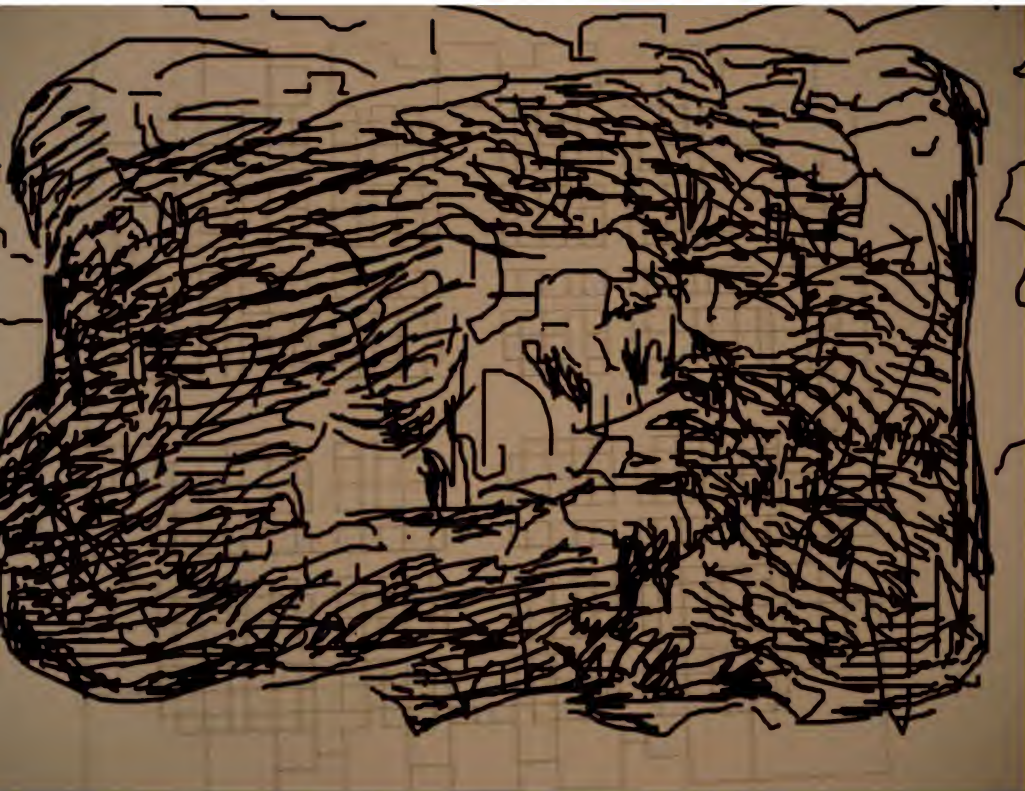




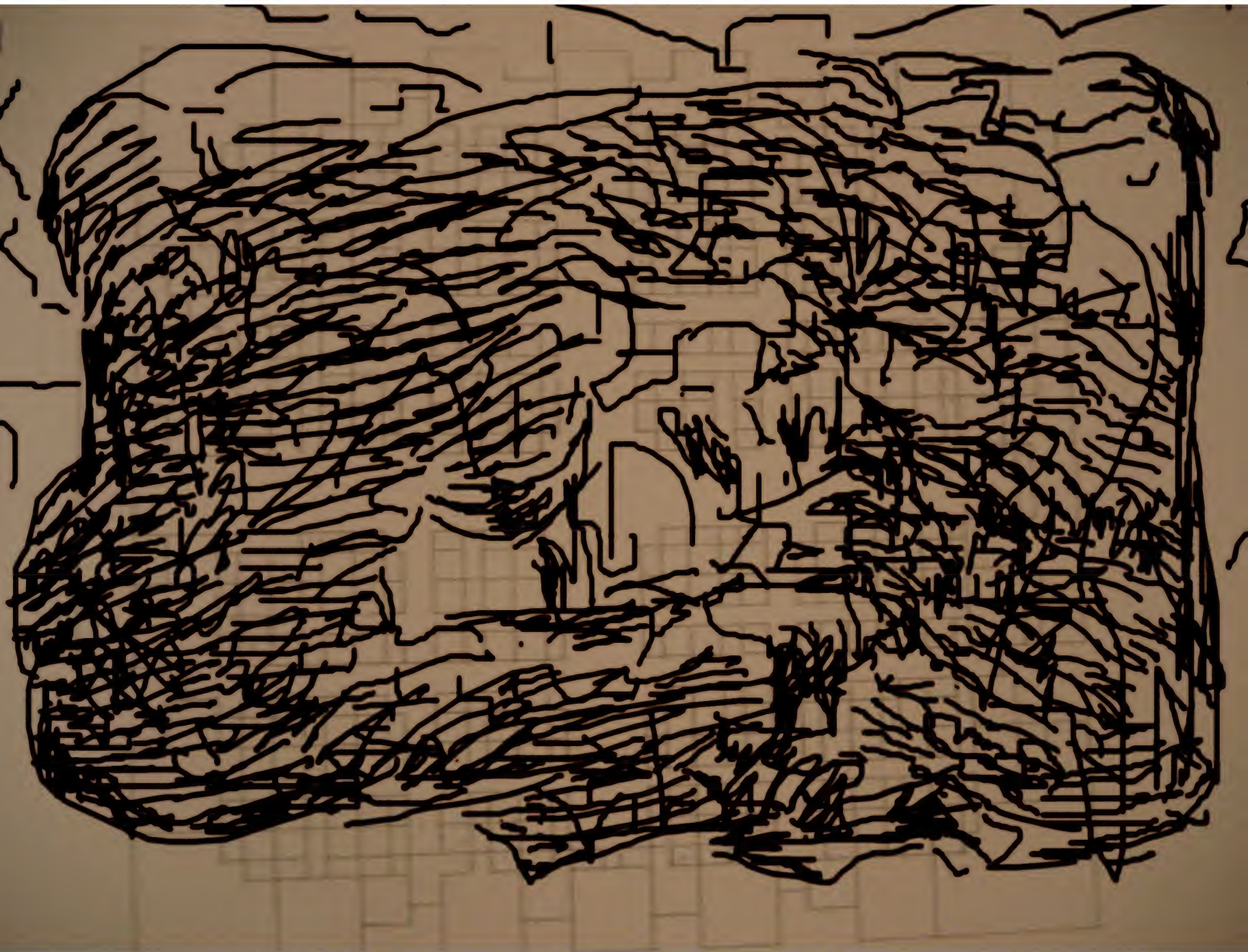












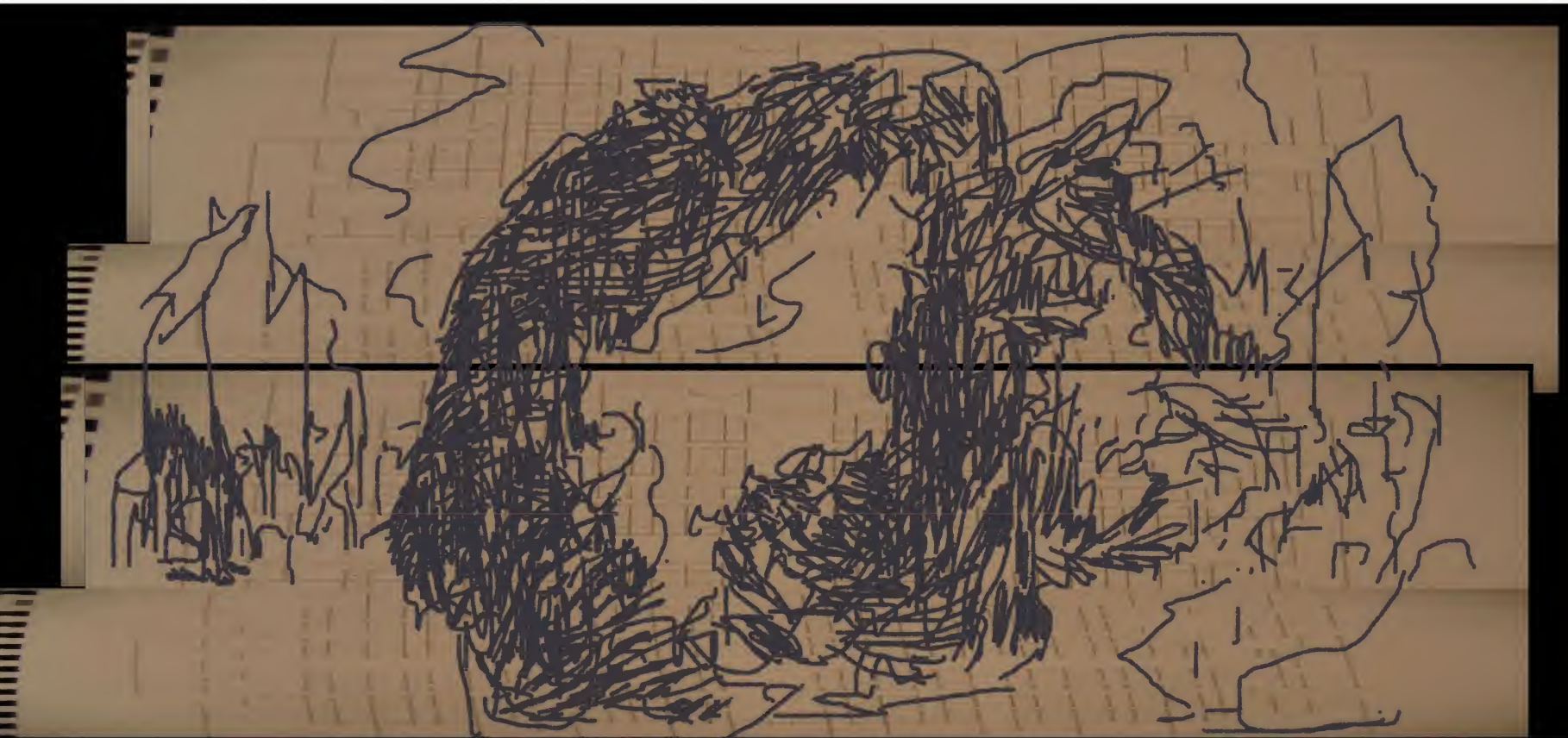




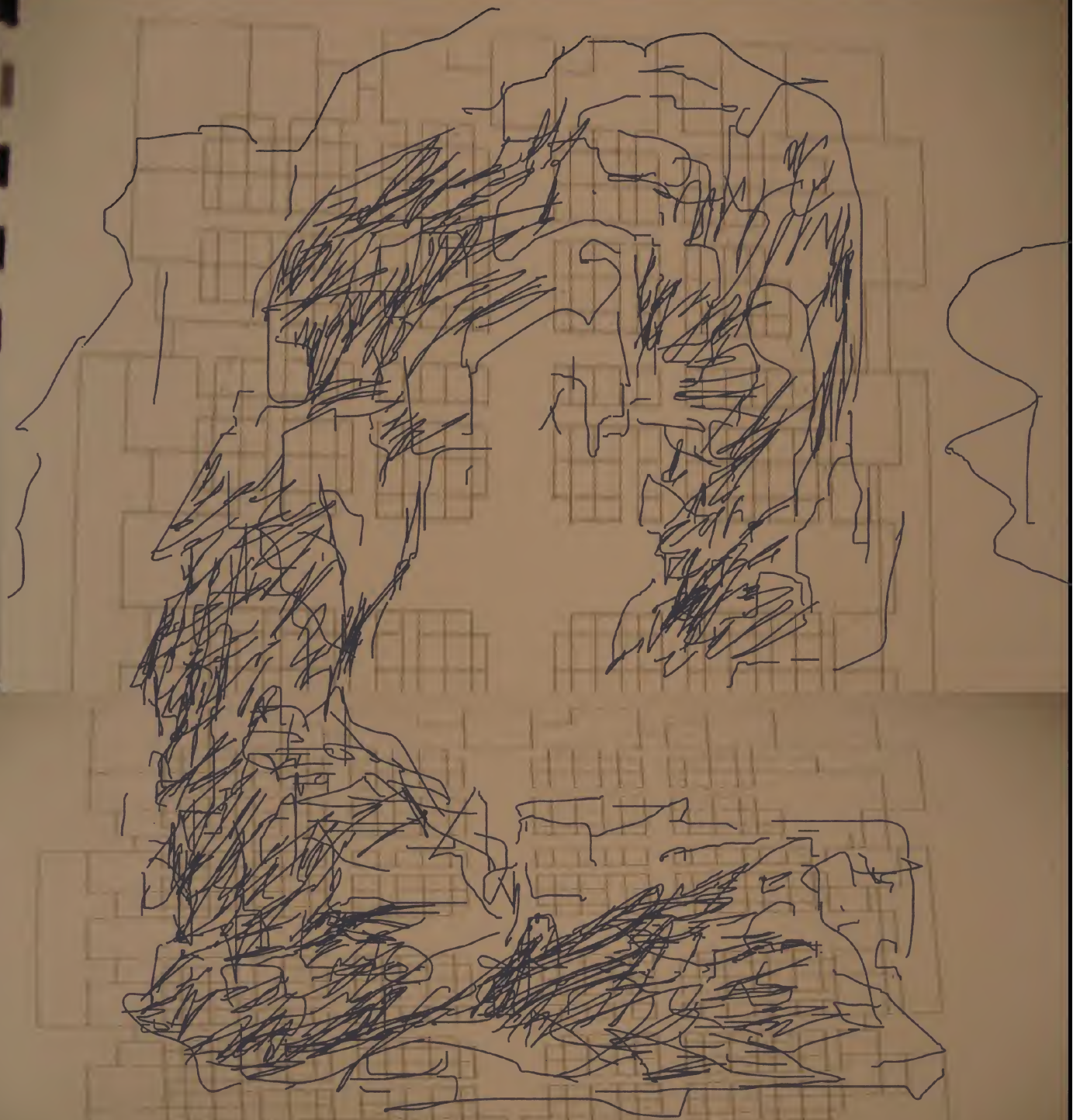


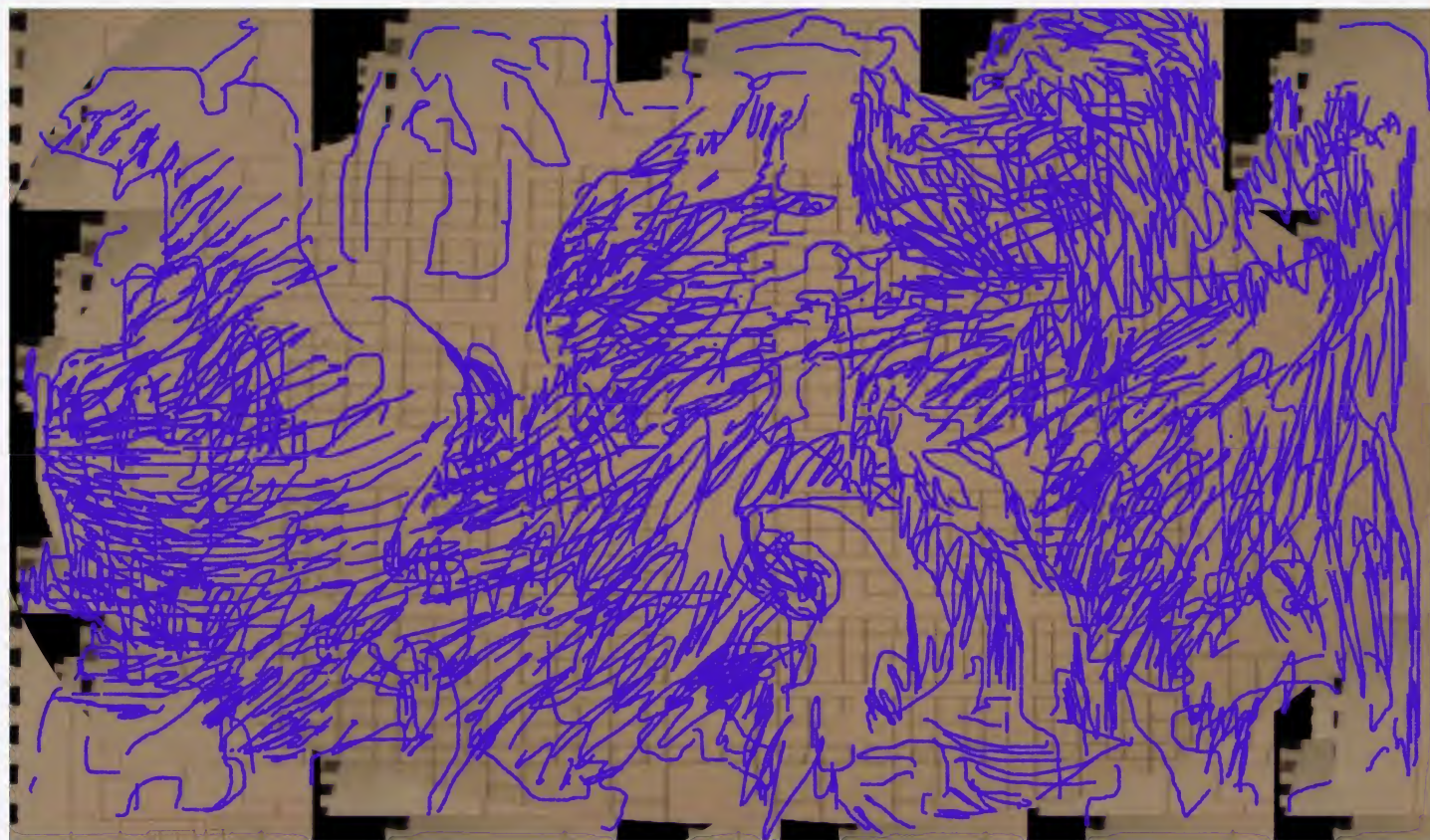




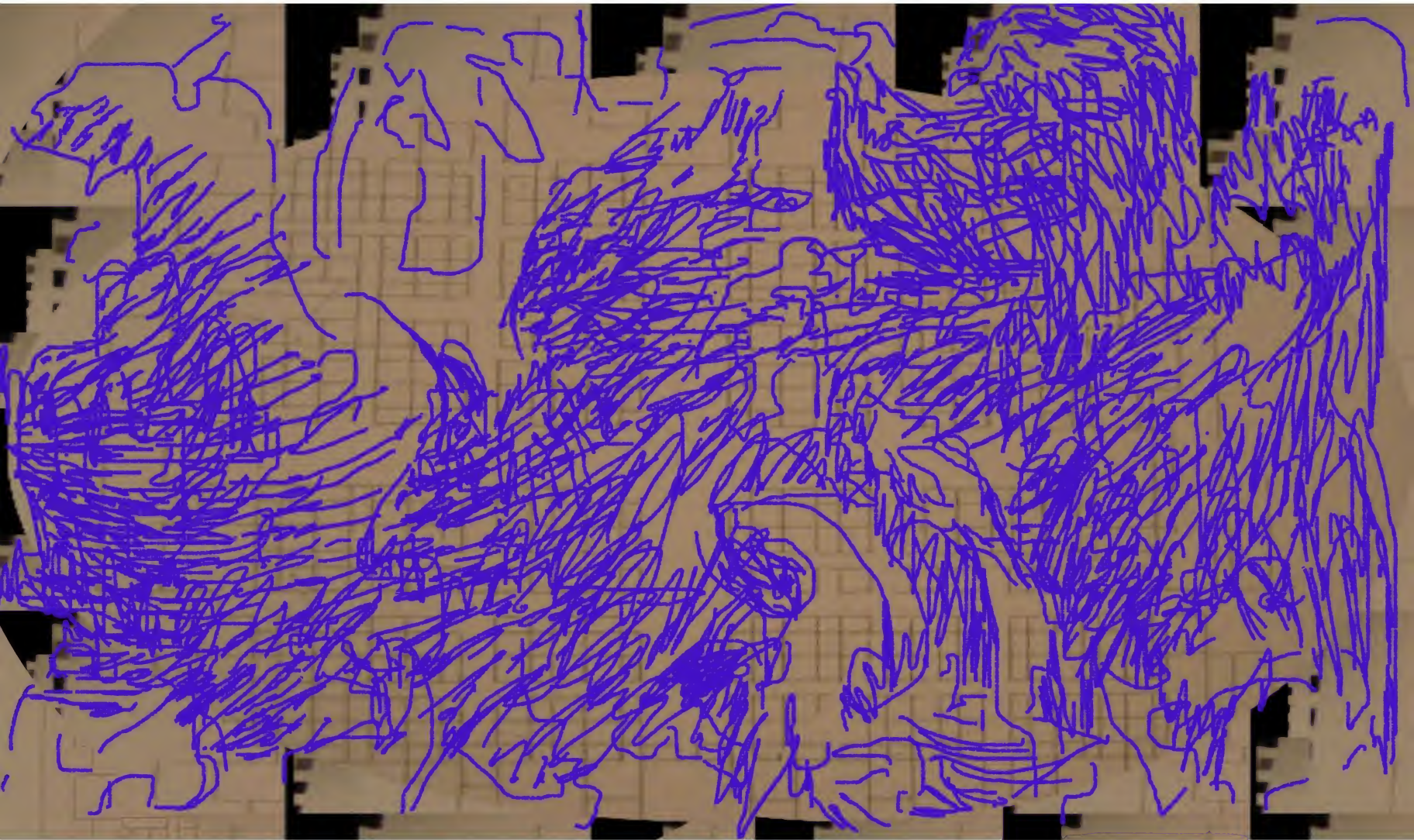




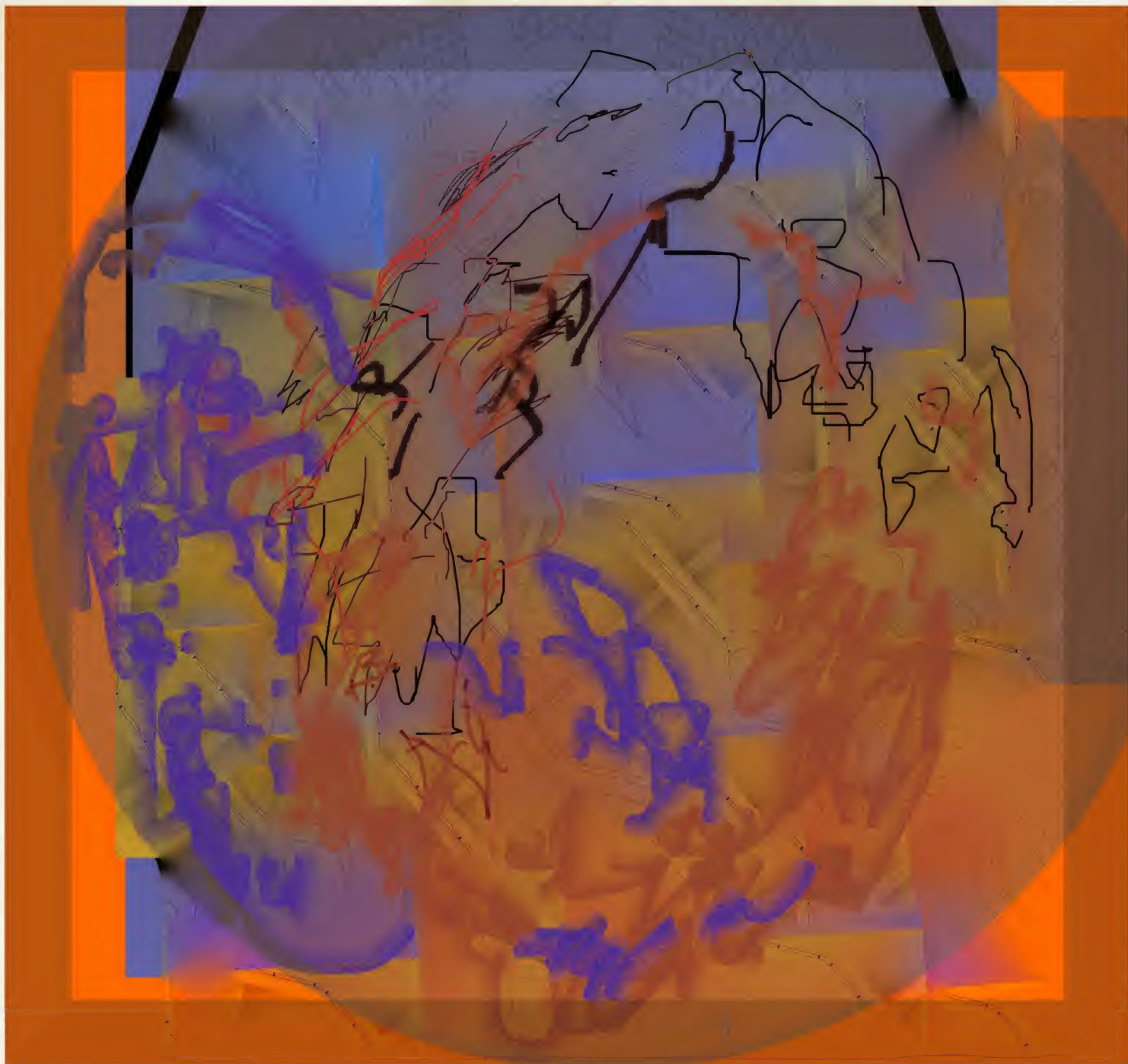




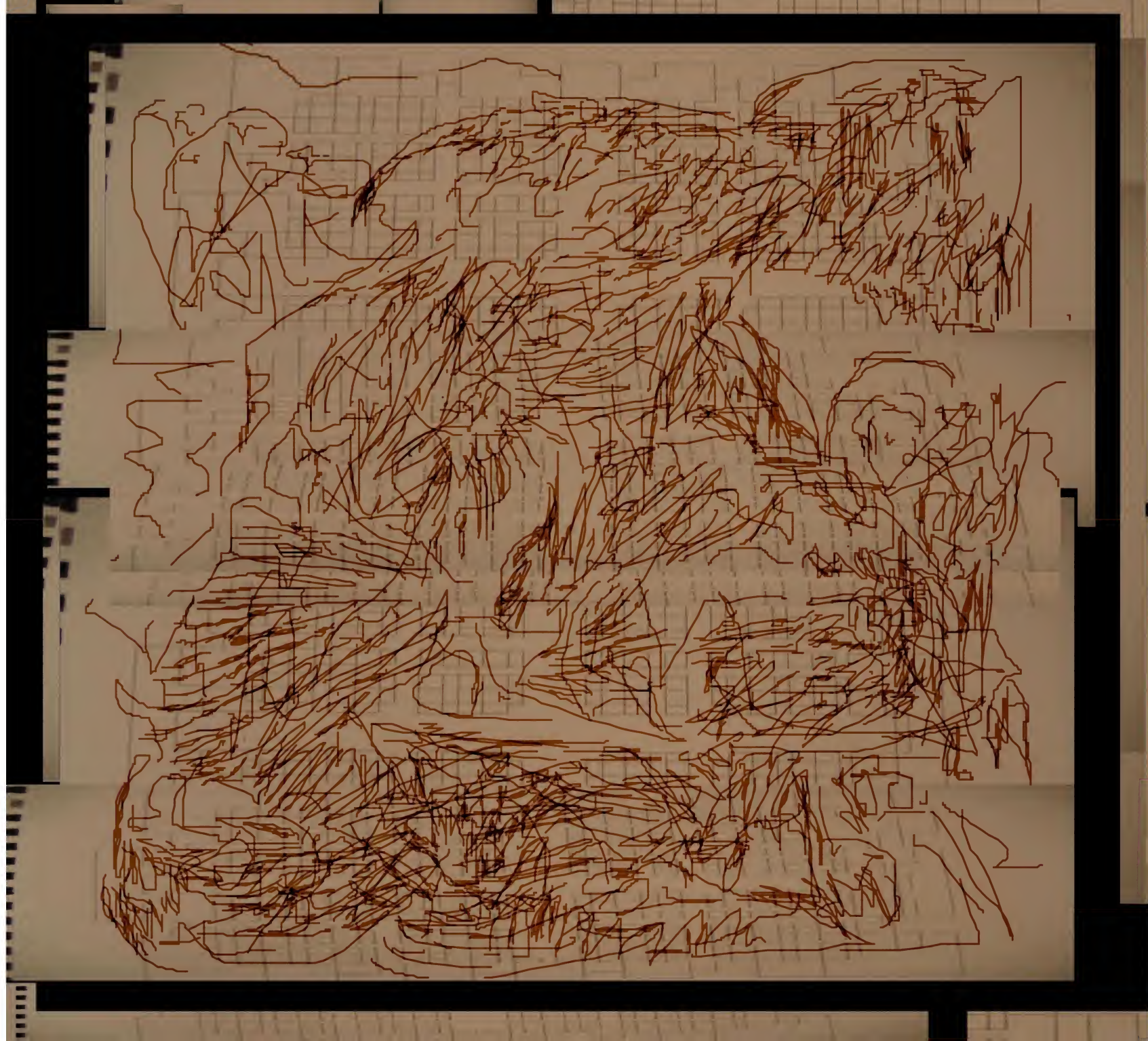




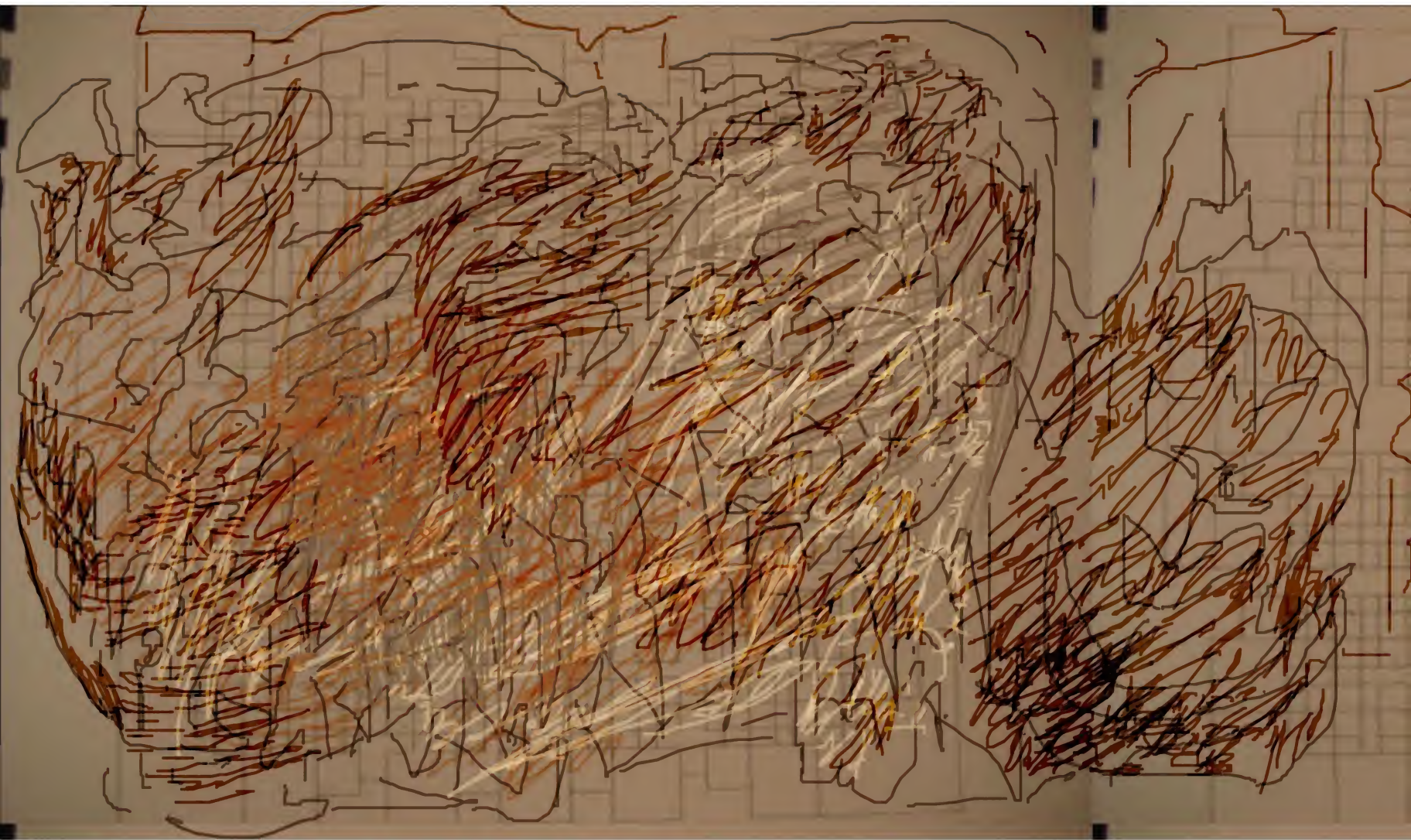




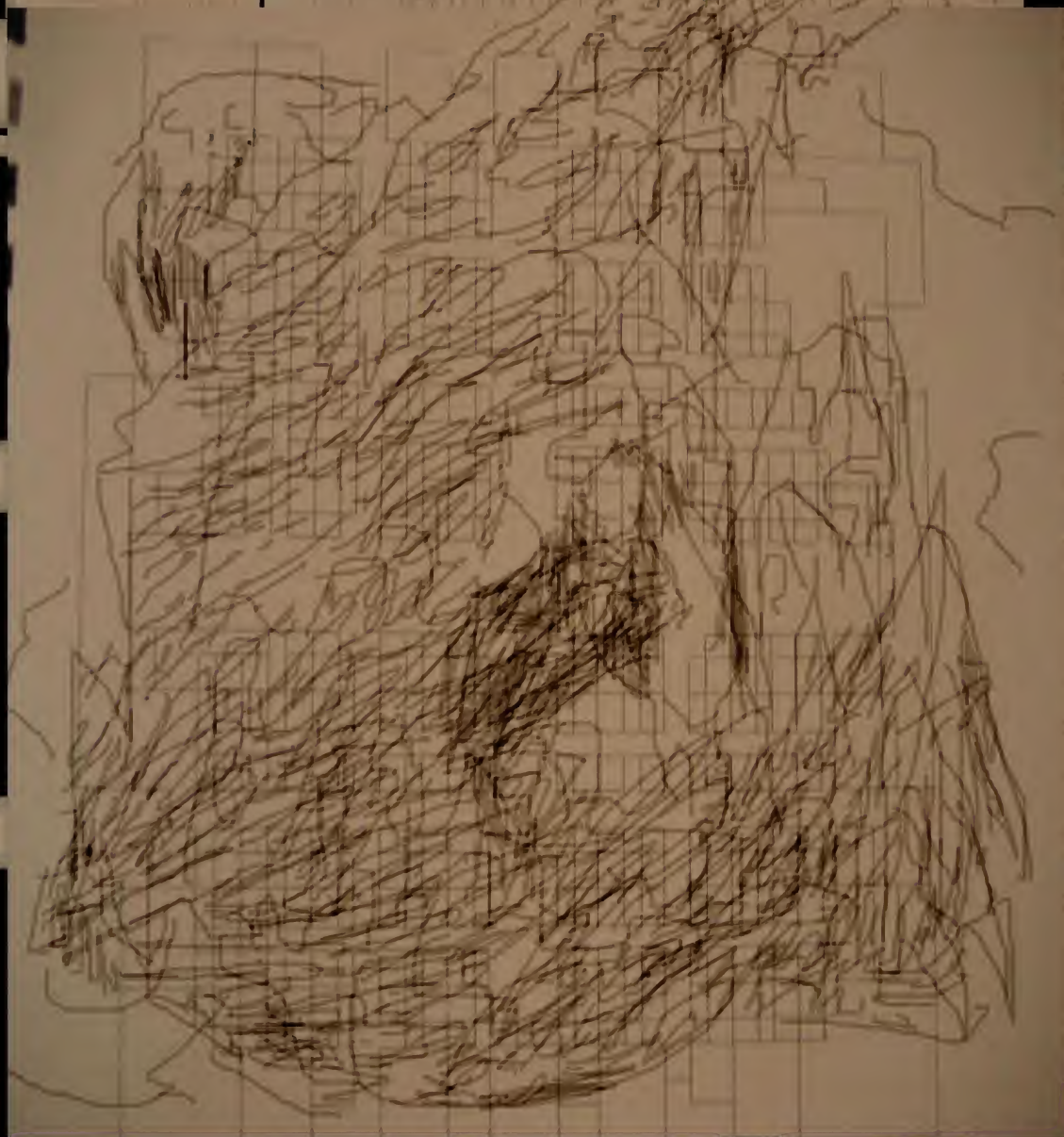


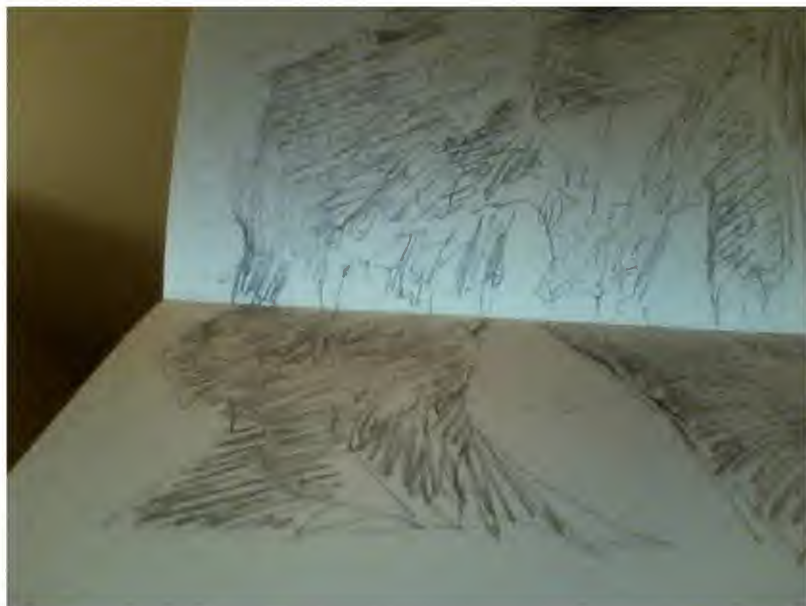




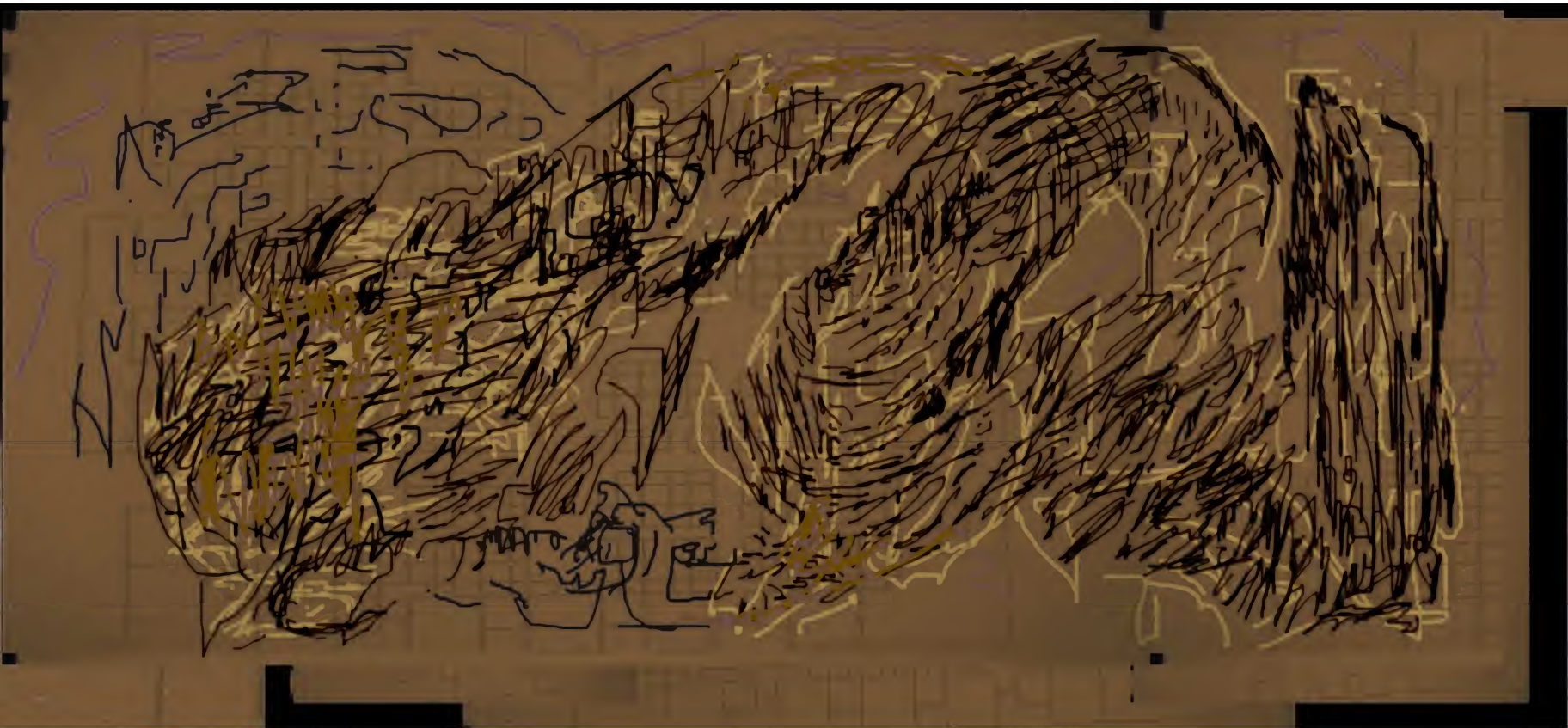


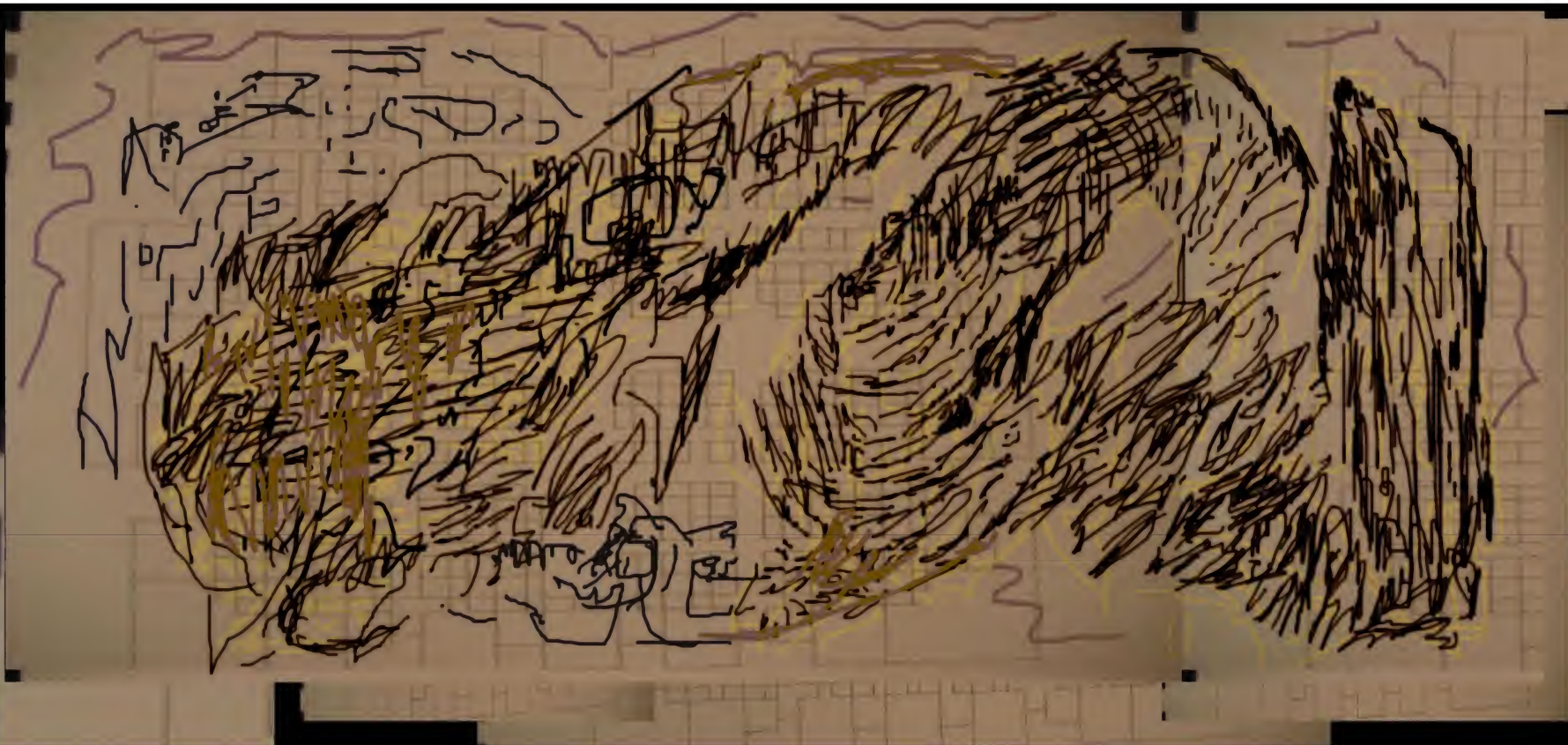




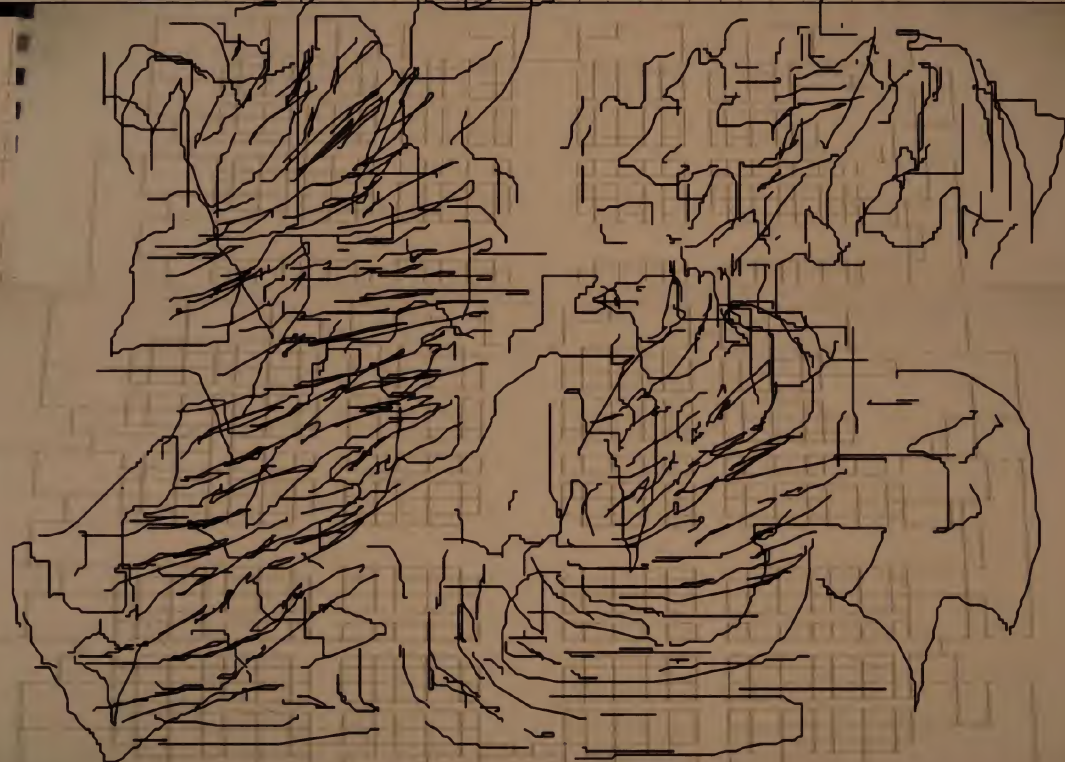
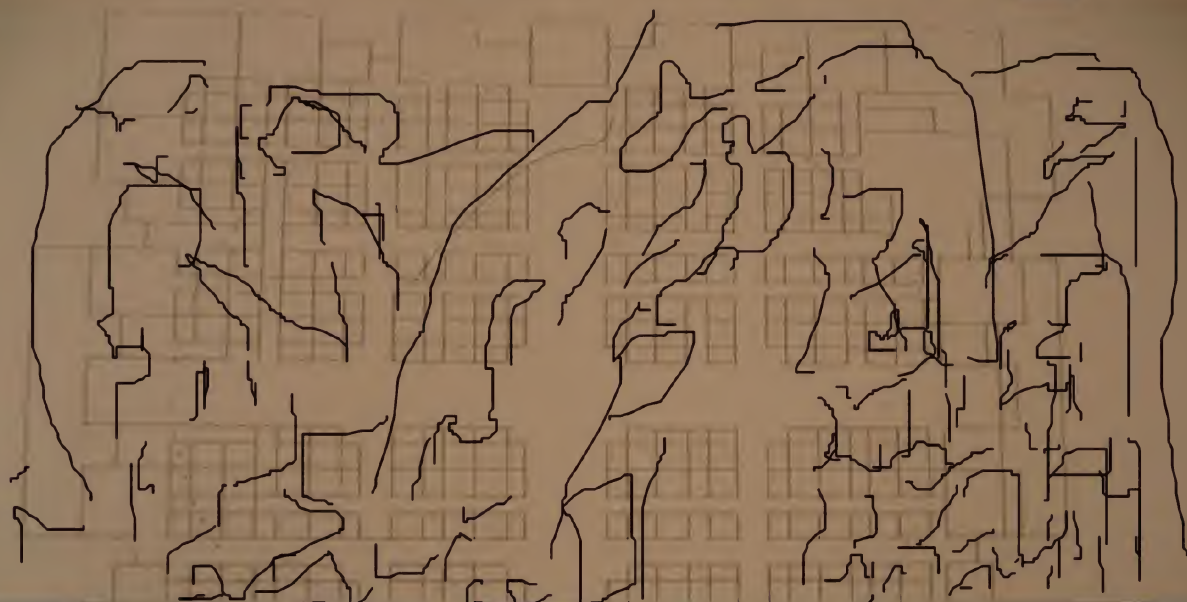


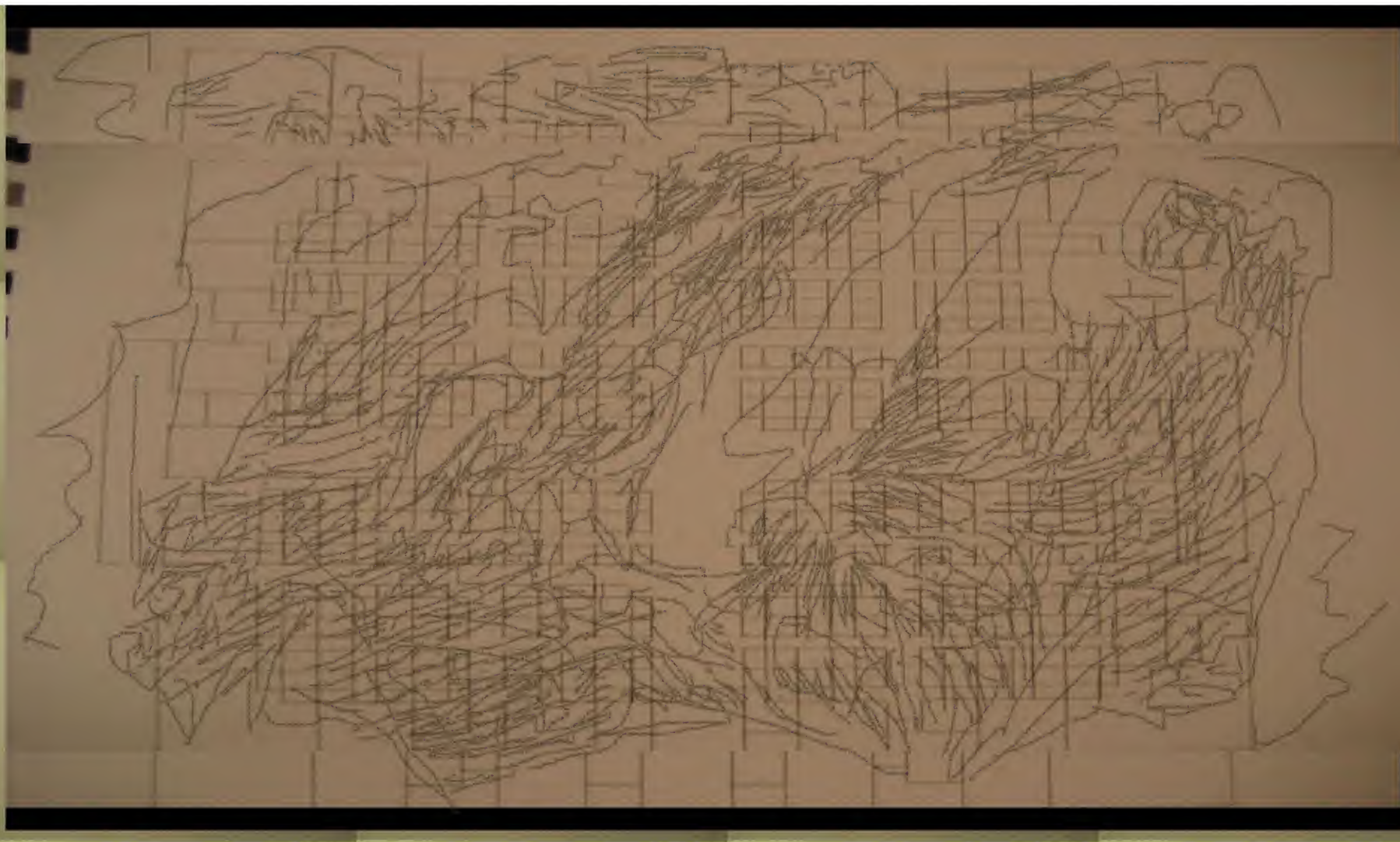




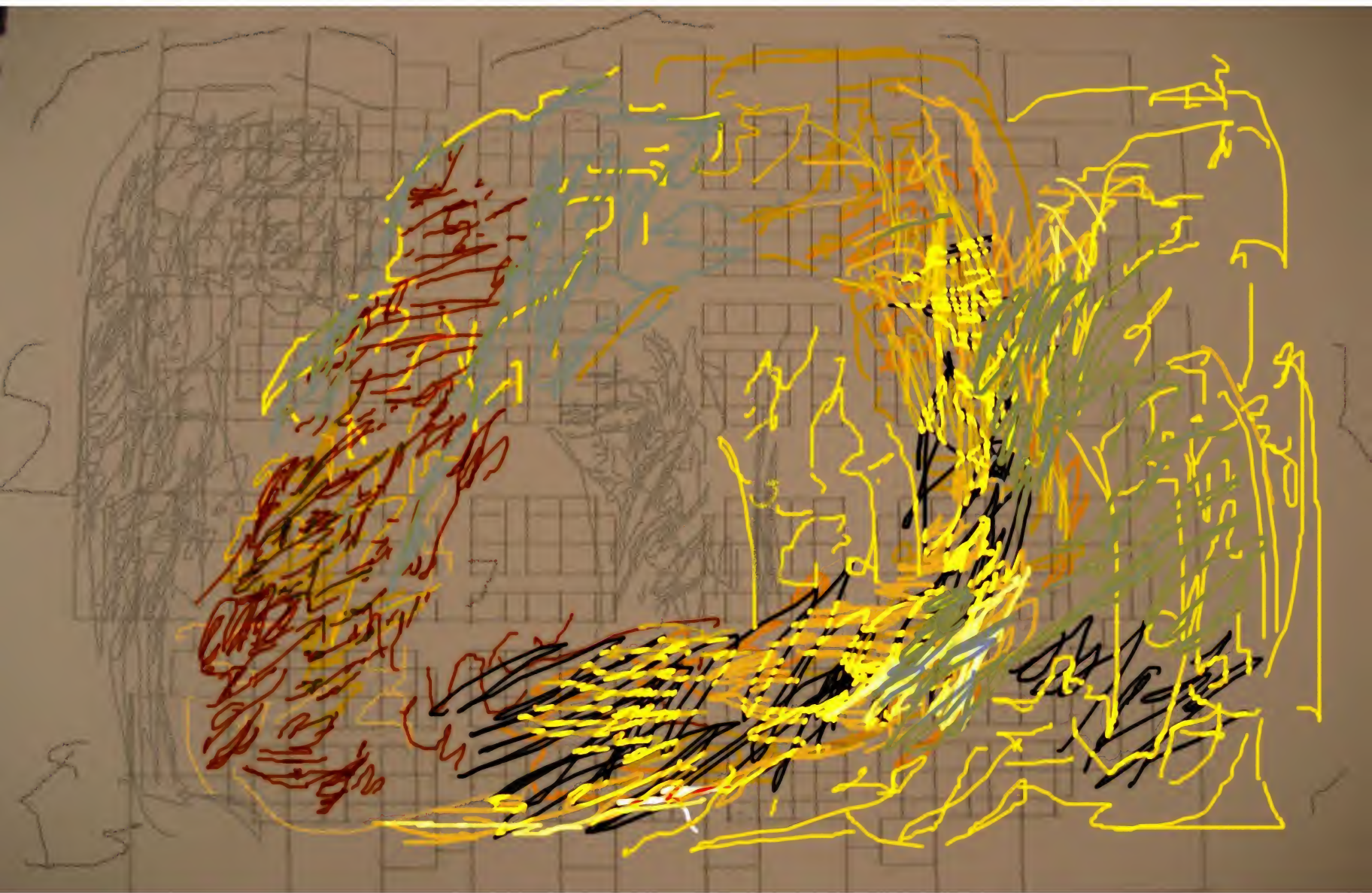






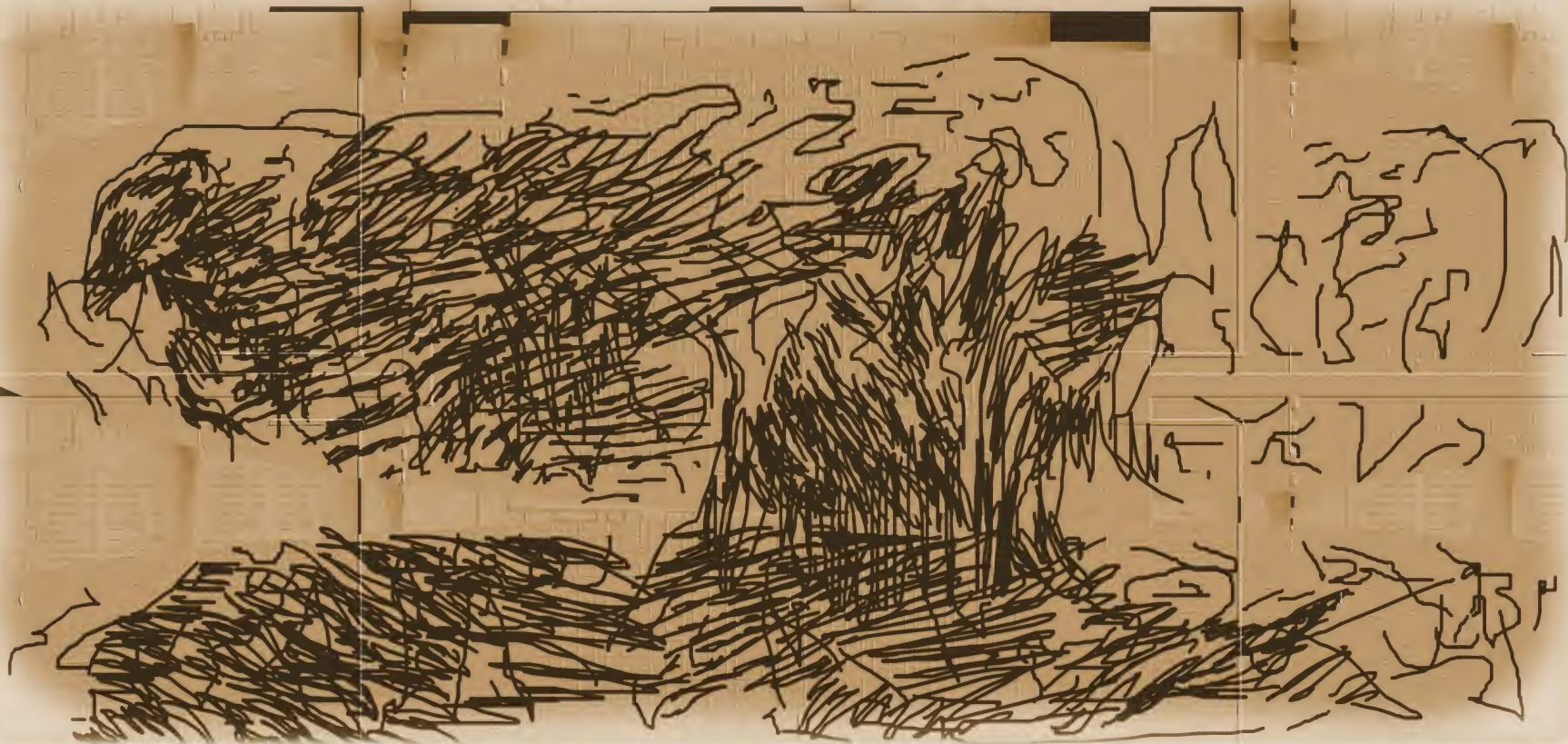




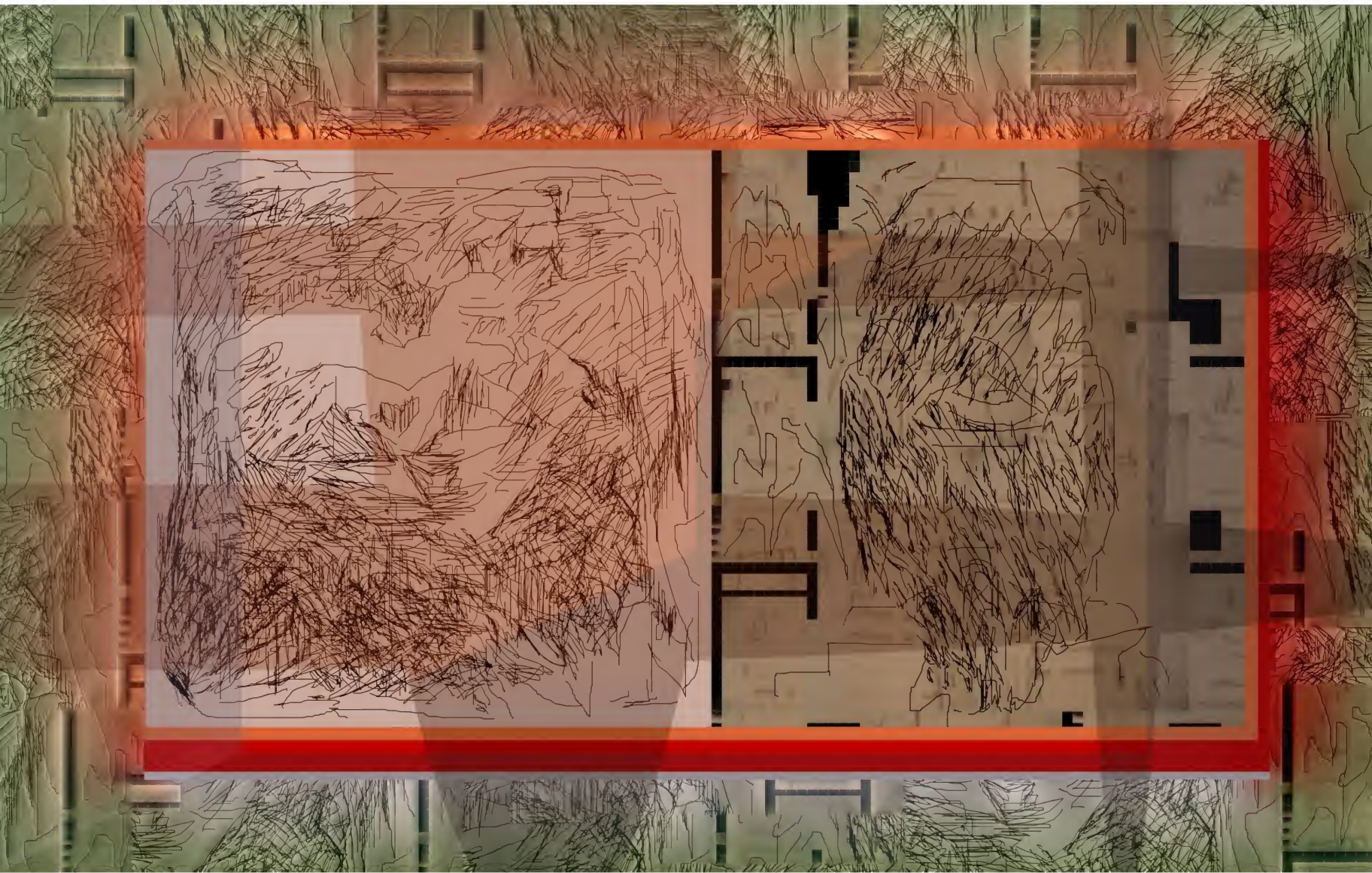






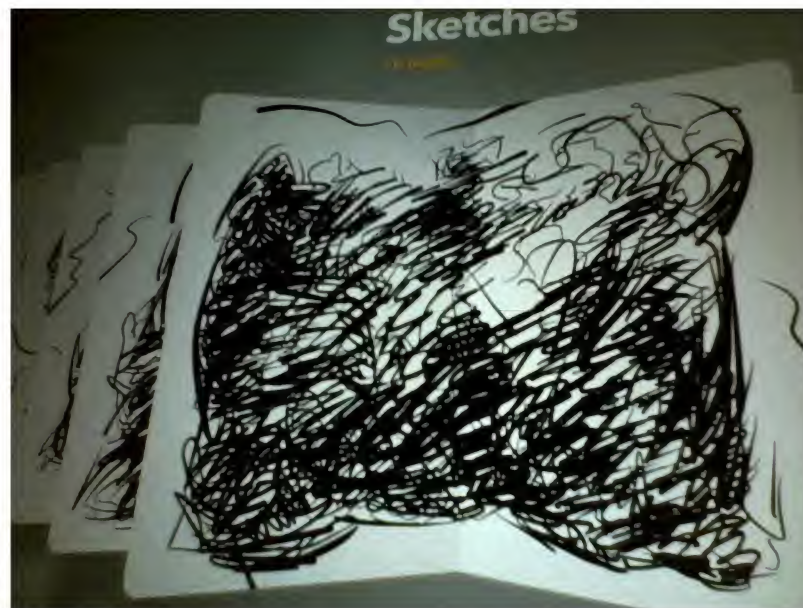










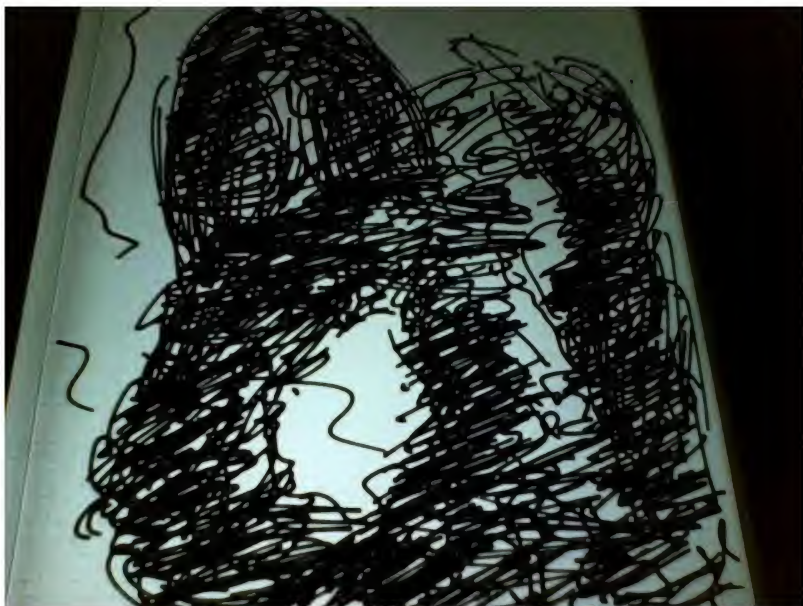








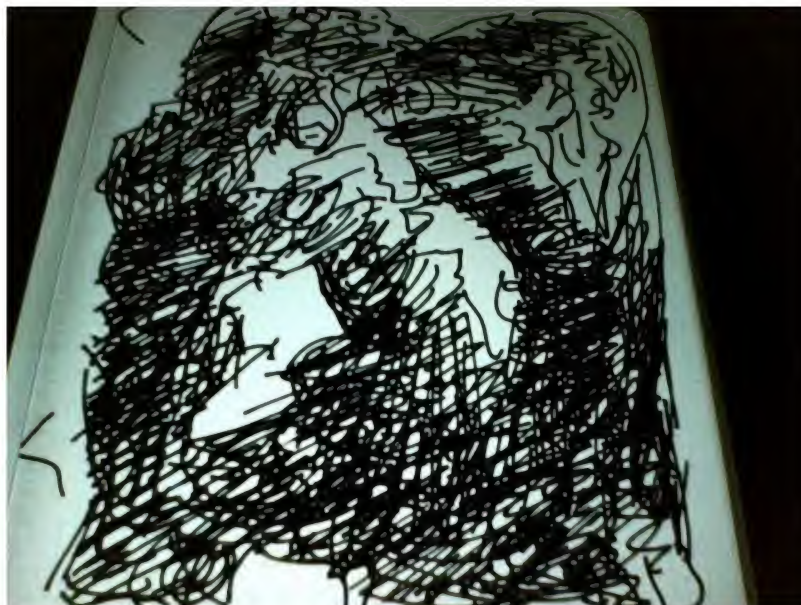




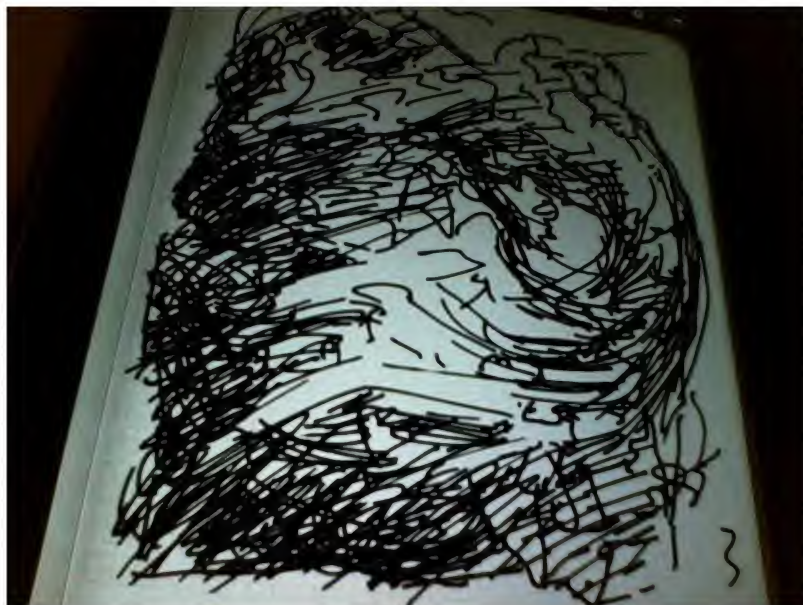






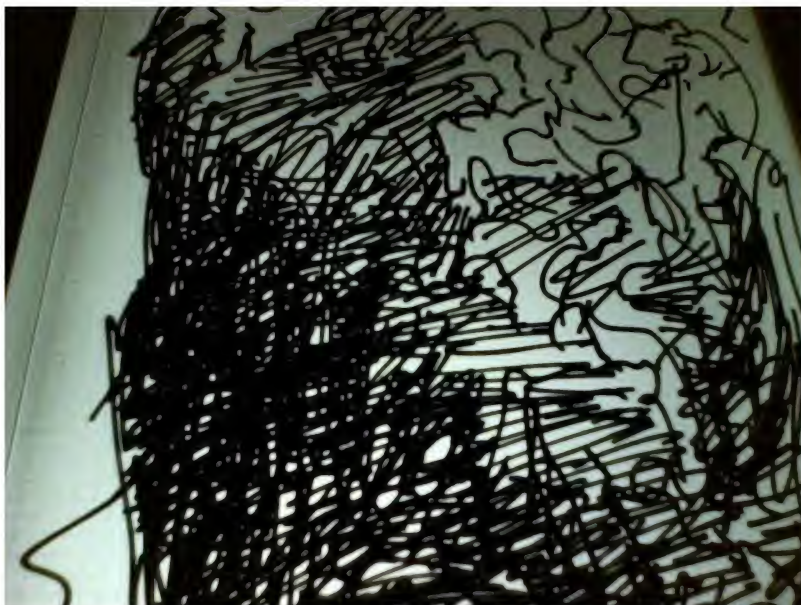






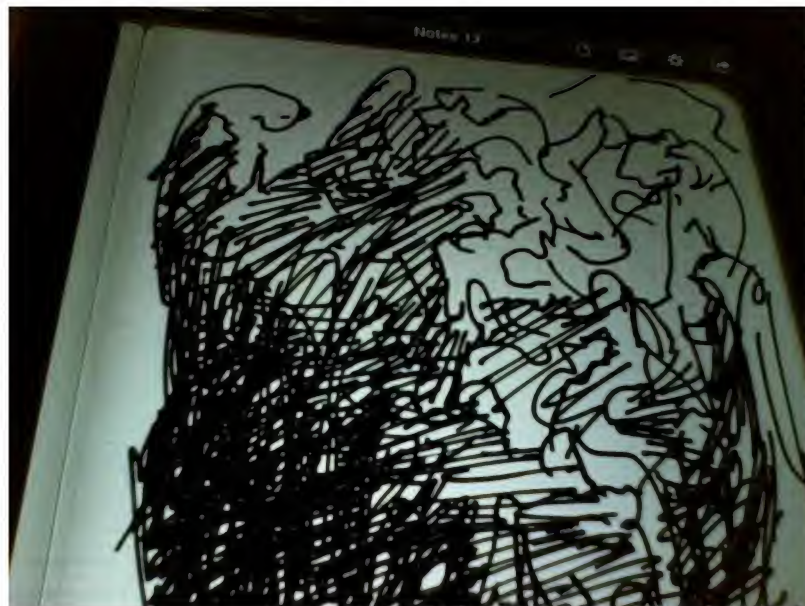


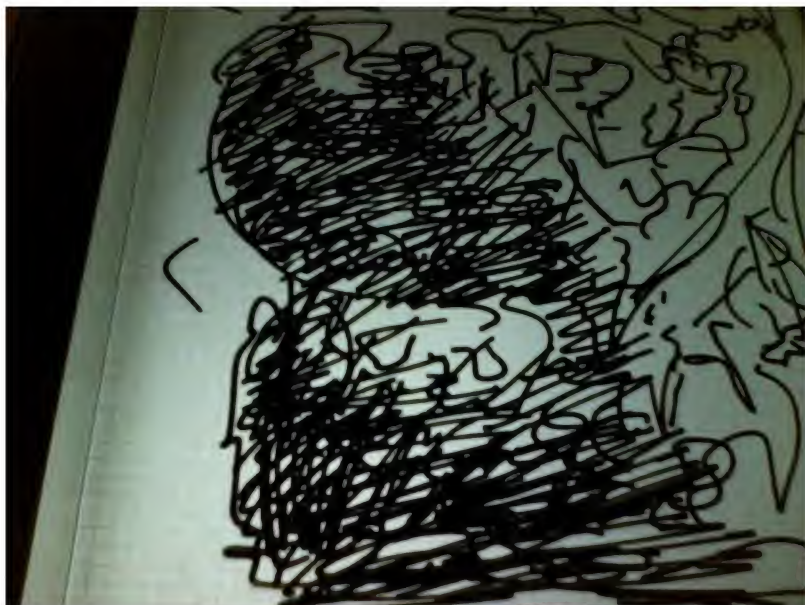






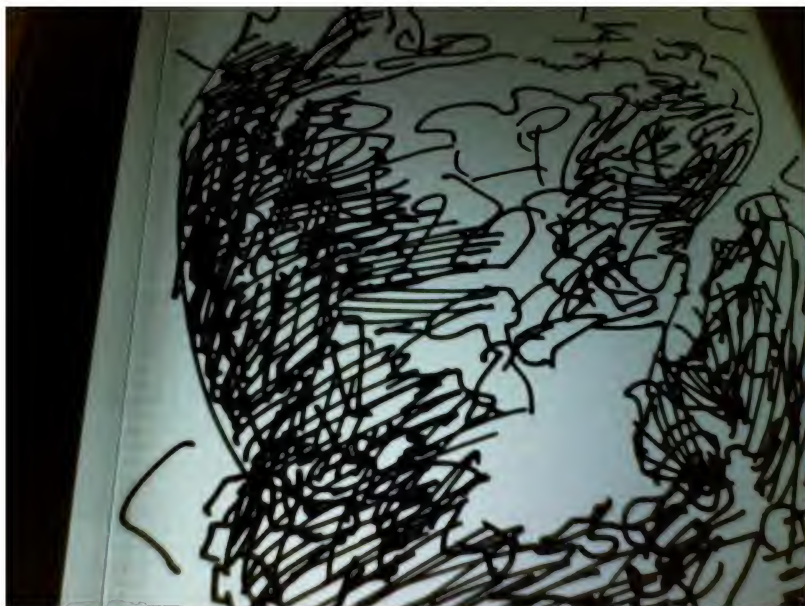




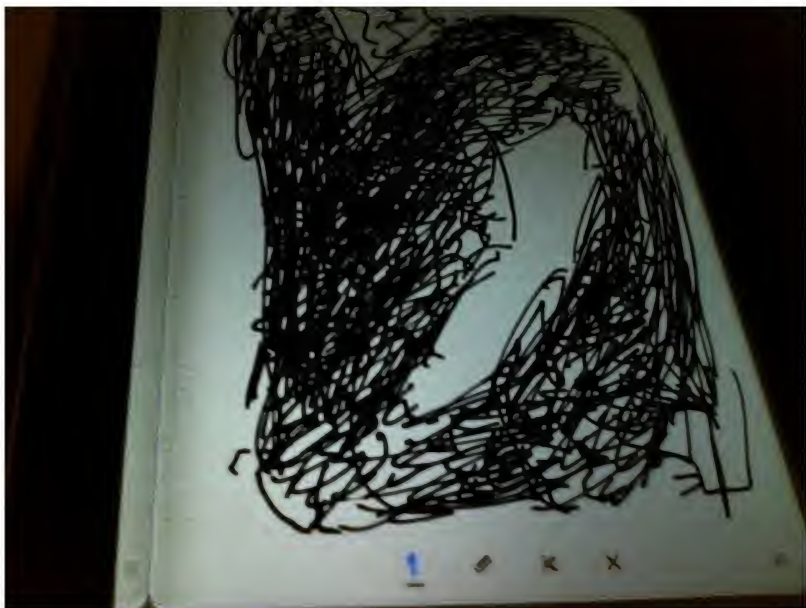


































A snow crystal and an antigen are alike rather crystalline readings of structural matrix... the first is an open system, the machine as it were that makes the flake is in atmospheric conditions that in the very making alter the machine- no pattern is possible, whereas the antigen is a closed system meaning patterned- it does read something that reproduces... a laser beam there fore is the intersection of open and closed crystalline systems in which the self altering condenses, the condensation is a topographical variant of "pattern"... The subconscious, as virtuality centered conception meets these conditions on its own: closed- it edits uncomfortable information- open- its is transference or the infinite variety of creative combinations.

The idea of entropy is actually generated entirely by human consciousness, it is a kind of reading that allows us to make sense, therefore motion sensor drawing takes this conditionality to a meta level which actually is its origin. The condensation of the beam of light reorganizes the photograph as I draw and I write (Photo- graph- literally means this) towards compression, the sea origins paradigm placed motion in fluid mechanics, motion itself inverts space, and draws the vacuum, the slip stream, which later land structures regrouped to the also compression levels of materials in their valences of spatial tiering creating relative hardness, softness, and attendant qualities of like morphology and topology.

